DANCEMAGAZINE

FEBRUARY 1960 60 CENTS

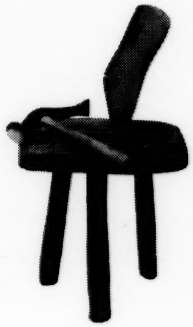
RUTH St. DENIS AT EIGHTY
DIRECTORY OF 165 DANCE FILMS

Ruth Page's Chicago Opera Ballet On Tour:

Veronika Mlakar and Kenneth Johnson in "The Merry Widow"

University of New Hampshire
Library

TO HONOR SALVATORE CAPEZIO 1871-1940



1960 marks the 20th anniversary of the death of our founder, Salvatore Capezio.

Salvatore earned his title "The Dancer's Cobbler" by devoting his life to serving dance and the theatre. He began 73 years ago in a little shop across the street from the Metropolitan Opera House. "The stagestruck cobbler" made and repaired shoes for the theatrical world, building up an enviable reputation for integrity and pride in craftsmanship.

Today, Capezio has grown in size and stature to serve a trio of arts: the dance school, an educational art; dance as a theatre art; and the fashion world in the apparel arts to help express contemporary living. "Capezios" have stepped off-stage into the hearts of thousands who have taken the dancer's cobbler's last to their hearts for everyday living. Capezio leotards and tights, the dancer's second skin, have also become an indelible part of the American fashion picture and play a leading role off-stage.

To serve the unprecedented world-wide growth of the dance and the off-stage audience, Capezio has followed a continuous program of expansion. Today ten Capezio branches serve the profession and people who want the look of a dancer with the same care and artistry Salvatore himself would have been proud of.

We pay homage to Salvatore Capezio, who gave the Capezio organization its inspiration.

Capezio®
THE DANCER'S COBBLER SINCE 1887

1612 Broadway, New York

NEW YORK • BOSTON • CHICAGO • LOS ANGELES • HOLLYWOOD • SAN FRANCISCO • SAN MATEO • MONTREAL • TORONTO • OTTAWA

PRESSTIME NEWS

CHICAGO OPERA BALLET WOWS DUBUQUE

This month's cover subjects, **Veronika Mlakar & Kenneth Johnson** in a "Merry Widow" pose, should be familiar to citizens of Dubuque, Ia. They appeared with the **Chicago Opera Ballet** when it opened its current tour there Jan. 11, giving Dubuque its 1st ballet perf. After receiving a tremendous reception, co. discovered the city had never before been visited by a ballet.

Repertoire for this Columbia Artists tour includes: "The Merry Widow," "Camille," "Revenge," "Carmen," "The Triumph of Chastity," "El Amor Brujo" & "Susanna and the Barber," by co. dir. **Ruth Page**; "Idylle," by **George Skibine**; and "Theme," by **Charles Beckman**. With **Melissa Hayden & John Kriza** as guest artists, co features **Veronika Mlakar, Bentley Stone, Patricia Klekovic, Kenneth Johnson, Barbara Steele, Dolores Lipinski, Orrin Kayan & Fred Strobel** with **Etta Buro** as ballet mistress. Co. will tour through April 7.

BALLET THEATRE BUSY

American Ballet Theatre's 20th anniversary Apr. 18-May 7 season at the Met has a star-studded roster so far including: **Alicia Alonso, Nora Kaye, Alicia Markova, Lupe Serrano, Ruth Ann Koesun, Ady Addor, Igor Youskevitch, Erik Bruhn, John Kriza, Scott Douglas & Royes Fernandez** . . . ABT's 20th birthday will be honored at a Feb. 3 reception given by the Dance Collection of the NY Public Library.

May 16 in Lisbon is the opening of ABT's 23-wk. European tour. Prior to 2 months in Russia, co. will visit the Scandinavian countries, Spain, Holland, Italy, Belgium, Austria, Poland & Germany. Among the 16 repertoire works to be presented will be such American-born ballets as "Rodeo," "Fancy Free," "Interplay" & "Billy the Kid."

NYC BALLET SETS MARCH RE-OPENING

The **NYC Ballet** jumps from one season into another, closing the current run at **City Center** Feb. 7 and returning there **Mar. 29-May 7.** This means that between Apr. 18-May 7, when the **American Ballet Theatre** is at the Metropolitan Opera House, two major co's will be in action at the same time in Manhattan.

DANISH BALLET HERE — BUT WHERE?

Columbia Artists finally confirmed the many rumors that the **Royal Danish Ballet** would be making a 2nd No. American tour. Co. opens Aug. 12 in San Francisco, includes Los Angeles, and works its way eastward to perform in NYC in late Oct. Length of their Manhattan engagement depends on theatre availability. (City Center is booked then, and the Metropolitan Opera House is reported free only on Oct. 23.) Star roster is expected to be much the same as seen here in 1956. It will include **Erik Bruhn**, who is guest starring this winter and spring with **NYC Ballet & American Ballet Theatre.**

NEW DEAL FOR SAN FRANCISCO BALLET

The **San Francisco Ballet** at last has a downtown "home theatre," the spacious Alcazar, and Artistic Dir. **Lew Christensen** has announced the 1st consecutive repertory season in the co's 27-yr. history. Uutil now the Ballet has performed in the War Memorial Opera House only at random available dates and in short engagements at Christmastime. Now, with a status similar to that of the **NYC Ballet** at City Center, the SF Ballet thus becomes the 2nd American co. with a theatre available to it for regular seasons.

The opening series of 8 week-ends will be preceded by a special Celebrity Performance, followed by an on-stage champagne party for the sponsors, on Feb. 12. For this benefit, **Maria Tallchief & Jacques d'Amboise** of the NYC Ballet will guest star with the SF dancers. Subsequent dates: Feb. 19-20; Feb. 26-27; Mar. 4-5; Mar. 11-12; Mar. 18-19; Apr. 22-23; Apr. 29-30; May 6-7. Between the Mar. and April dates the co. will perform in Vancouver, Seattle and Portland.

In addition to the Alcazar perfs., the co. will be the ballet unit for the SF Opera and will continue to have its own Christmas season at the Opera House. Under the new arrangement, co. dancers are expected to have employment for 8 months of each year. They are also expected to do further State Dept.-sponsored tours overseas.

MET BALLET WORKSHOP

A spring possibility is a Sun. eve. workshop perf. by the **Metropolitan Opera Ballet** — not in the opera house as last year, but in a smaller theatre. On the tentative list of choreographers: **Thomas Andrews, Dirk Sanders** — and perhaps **Antony Tudor.**

2ND JOFFREY CO. BOWS

Columbia Artists adds to its touring attractions a 2nd ballet co. directed by **Robert Joffrey** — the **American Ballet Center Co.** This new group will carry an orchestra and is larger than the **Joffrey Theatre Ballet**, seen on the road earlier this season. They begin an 8-wk tour Feb. 1 in Stoneham, Mass., which ends Mar. 26 in Los Angeles. Repertoire includes the oldest existing ballet, "La Fille Mal Gardee," **Balanchine's**, "Pas de Dix" (staged by **Vida Brown**) & "Nutcracker" pas de deux; **Francisco Moncion's** "Pastorale"; & Joffrey's "Pas de Deesses" (see p. 39).

Touring will be: **Jonathan Watts, Gerald Arpino, Beatrice Tompkins, Francoise Martinet, Dianne Consoer, Nels Jorgensen, Marie Paquet, Paul Sutherland, Rochelle Zide, Mary Ellen Jackson, James De Bolt, Suzanne Hammons, Gage Bush, Sara Leland, Richard Zelens, & Brunilda Ruiz.**

MODERN DANCE MONTH IN NYC

Feb. turns out to be quite a modern dance month in NYC with several modern VIP's in the spotlight. **Charles Weidman & His Theatre Dance Co.** give 3 perfs. at the Henry St. Playhouse Feb. 12, 13, 14. "Is Sex Necessary?" has a libretto (based on the Thurber-White book) by the late **Doris Humphrey.** Program will include 3 of Thurber's "Futher Fables" & "Classroom, Modern Style." Guest artists with Weidman: **Katherine Litz, Flower Hujer, Zoya Leporska.**

Merce Cunningham appears with his co. Feb. 16 at the Phoenix Theatre when "Summerplace," "Rune" & "Antic Meet" will have their NYC premieres. Also on the program is "Changeling." Ill. & St. Louis perfs. precedes the NYC engagement.

Jean Erdman & Co. will offer dance-in-the-round programs at the Circle-In-The-Square Feb. 29 (eve.) & Mar. 5 (mat.). "Twenty Poems" (e.e. cummings) to Teiji Ito music will be among new works performed . . . **Paul Taylor & Co.** dance Feb. 13 at Hunter Playhouse, offering "Untitled Trio," "Three Riddles" & "Images and Reflections" . . . **Alwin Nikolais'** new "Totem" is on the bill Feb. 5-7 at the Henry St. Playhouse by the **Nikolais Dancers.**

Pearl Lang & Co. perform **Feb. 14, 4 PM, at** Hunter Playhouse. 2 premieres, to Lou Harrison & Alan Hovhaness music, will be presented along with revivals of "And Joy is My Witness" & "Nightflight." Featured dancers are **David Lober, Bruce Marks, Mark Ryder, Paul Sanasardo.**

A major Jan. event was the perf. by **Jose Limon & Co.** at Brooklyn Coll. Jan. 23. Co. offered "Vivaldi Concerto," "Lament for Ignacio Sanchez Mejias," "Pergolesi Concertino" & "The Moor's Pavane." Dancing were: **Pauline Koner, Betty Jones, Ruth Currier, Lucy Venable, Letitia Ide, Pat Hammock, Jan Stockman, Chester Wolenski & Limon. Glen Tetley** substituted for **Lucas Hoving** who is occupied with "The Sound of Music." Co. performs in Boston Feb. 19-20 and in Va. & No. Car. in Mar. when 2 new works will be premiered.

BORN: BALLROOM DANCE MAGAZINE

Dance Magazine's ballroom dept. has now become a separate publication, **Ballroom Dance Magazine.** The 1st issue was mailed to subscribers Jan. 15. See p. 68 for subscription information.

ODDMENTS

Bolshoi notables, including **Ulanova**, have written "The **Bolshoi Ballet** Story" (Heller & Heller, 550 Riverside Dr., NYC) . . . The 10th Edition of Folk Dance Guide is now out ($1). Write: Folk Dance Guide, Box 342, Cooper Station, NYC 3. Correction: On p. 5, Jan. issue, **Charlotte Nelson's** NYU spring course should have been located at NYU, not the Nadya Romanoff Studio.

INTERNATIONAL NOTES

There are persistent rumors that **Herbert Ross** has been invited to form a ballet co. for a European tour this summer, and that repertoire, choreographed by Ross, would star his wife, **Nora Kaye** . . . "Saratoga" choreographer **Ralph Beaumont** leaves soon for London to do the dances for "The Most Happy Fella" . . . Panama's largest newspaper, La Hora, has named **Margot Fonteyn** "Woman of the Year" — something of a contrast to the situation last April when the Panamanian gov't imprisoned her briefly for suspected participation with her husband, Dr. Roberto Arias, in anti-gov't activities.

The **American Festival Ballet**, touring Europe, has added **Paula Hinton** as lead dancer and **Walter Gore** as choreographer-ballet master. New corps members: **Robin Adair, Daniel Jasinski, Mary Ruggiero, Earl Sieveling.** On their itinerary are Portugal, Spain, Holland, Belgium and Finland — for the Helsinki Ballet Festival. AFB Dir. **Renzo Raiss** is forming a 2nd co., the **American Jazz Ballet.** Info: Donald Marsh, 100 W. 88, NYC.

Horst Koegler sends a bulletin that **Aurelio Milloss,** who left Nazi Germany 25 years ago and who has lately been working in Rome, has been signed through 1962 as ballet director of the Cologne Opera. A recent program there featuring his "Concerto Veneziano," marked a triumphant comeback . . . US modern dancer-choreographer **Jerome Andrews,** faculty member of **Francoise and Dominique's Academie de Danse** in Paris, has choreographed several new works for the school's co., which is currently touring Europe. During Christmas season he visited **Mary Wigman** and gave a course in Toulon.

Marina Svetieva jets in from London Feb. 21, enroute to Denver to open a 2-wk. tour, then flies back to resume perfs. at the London Palladium . . . **Kathleen Hinni,** dir. of the **School of Creative Arts,** Martha's Vineyard, Mass., is in England through Feb. 5, then goes to Switzerland for lecture-demonstrations . . . **The British Ballet Orgn.** and the **Nat'l Dancing Assn. of Australasia** have taken over the theatre and studio in Sydney of **The Ballet Theatre (Le Francais).**

TELEVISION TOPICS

ABC-TV: **Juliet Prowse,** Frank Sinatra's "answer to **Barrie Chase,**" is dance-featured on the 2nd Timex show Feb. 15.

CBS-TV: **Maria Karnilova** of "Gypsy" was to spoof ballroom dancing Jan. 31 on "The Fabulous Fifties," choreographed by **Danny Daniels.** Show also features **Luis Olivares** . . . **Takarazuka** was taped last fall for the Jan. 24 Ed Sullivan Show . . . **Sophia Delza** gave her Chinese Action Dances Jan. 3 on Camera Three.

NBC-TV: A Look Mag. Award went to **Fred Astaire** for his 'Evening' on Steve Allen's Dec. 28 show. (Astaire was also voted Best Performer in Fame Mag's poll.) . . . Perry Como's Kraft Musical Hall has **Carol Haney** Feb. 17. On the show Jan. 6 were **Peter Gennaro, Wisa D'orso** & the **Louis Da Pron Dancers.**

Herbert Ross choreographs & co-dirs. the Feb. 24 "Four for Tonight" Pontiac Show . . . **Taina Elg** was featured on the Jan. 17 Dinah Shore Show . . . **Jack Baker, choreographed the** Bob Hope Buick Show Jan. 13 . . . Ex-Flamenco dancer **Jose Vega** was associate producer for "The Man in the Dog Suit," starring Art Carney, Jan. 8.

Choreographer **John Butler** told us about his recent miscellaneous assignments. He is doing still another religious dance for NBC-TV's "Look Up and Live," for which **Ruth St. Denis** will be guest star. He then goes to Hollywood for the Victor Borge special, featuring Jane Powell & dancer-skater **Dick Price.** He was recently flown by John Wayne to the wilds of Texas where "The Alamo" is being filmed to stage a TV show to be shown prior to the picture's release. On arrival he was put into rattlesnake boots, presented with a crowd of 400 extras, and told, "Now make it look like a party."

SPACE PROBLEMS

Princess Nina Caracciolo's eye-witness account of a class given by **Cecchetti** to **Pavlova,** and **Olga Boroshkova's** article on the perils of the barre — forecast last month for this issue — have been postponed to March.

COAST TO COAST

Our So. Calif. correspondent, **John Dougherty,** teaches a 15-lecture course in Ballet History at UCLA beginning Feb. 15 . . . **Louis Johnson & Co.** make a 5-wk tour of colleges & universities in Feb. Co: **Thelma Hills, Deloris Brown, James Fairfax, Ronald Pierre & Gene Sagan** . . . **Frances Alenikoff's Aviv Dance Theatre** begins a 3-wk mid-west tour Feb. 23. Co.: **Robert Gerald, Jo Lechay Lion, Peter Yarrow & Eliezer Aderam** . . . **Gertrude Lippincott, Robert Moulton** & members of the **Dance Repertory Group** perform Feb. 18 at the Coll. of St. Scholastica, Duluth, Minn. . . The **Dancemakers,** Wellesley, Mass., gave their debut perf. Nov. 27 at the Wellesley Bardwell Aud. Choreographers: **Martha Baird, Ruth Emerson, Caroline Martin, Gus Solomons, Jr., Rita Taffer, Ruth Wheeler & Jean Wickstrom.**

Lucia Chase, Amer. Ballet Theatre dir., spoke at the Mattatuck Historical Society, Waterbury, Conn., Jan. 12 . . . "Brave Sons," an Indian ballet by **Robert Moulton,** was premiered by the **Royal Winnipeg Ballet** Dec. 28. Dancing were: **Ted Patterson, David Shields, Jim Clouser, Marina Katronis, Richard Rutherford** . . . **Myra Kinch** plans a 5-wk US tour with a small co., managed by Cosmetto Artist Mgt., offering "Giselle's Revenge," "Tomb for Two" & "The Birdwatcher" . . . **William Skipper** choreographed & starred in "Three Wishes for Jamie" at the U. of Ala. in Jan. . . **David Vaughan** appeared in the San Juan, P.R. prod. of "The Boy Friend" Jan. 18-23 . . . Ballet & modern dance students under the age of 18 wishing to enter the 1960 Nat'l Federation of Music Clubs' dance competitions, to be held in each state, contact Mrs. Clinton Bell, 809 Dearborn Ave, Lawton, Okla. . . **Geoffrey Holder** was at San Francisco's hungry i in Jan.

AROUND NEW YORK

Ballets: USA dancers **Wilma Curley & Michael Maule** starred in a beach ballet, choreographed by **Margaret Sande,** for Radio City Music Hall's Jan. stage show . . . Kenneth Allen, now at 125 E. 63, NYC, is new booking dir. for **Ballet Russe de Monte Carlo** . . . Versatile **Remy Charlip, Merce Cunningham** dancer (currently touring with the **Paper Bag Players**), will design sets & costumes for a play in Spoleto this summer; has designed the jacket for Buster Keaton's autobiography; choreographed a "Pagliacci" pantomime in the Living Theatre's recent prod. of "Tonight We Improvise;" etc . . . **Studio for Dance Co.,** headed by **Paul Sanasardo, Donya Feuer & Pina Bausch,** perform at PS 44 Feb. 28.

The **Ballet Stage Co.,** dir. by **Harry Asmus,** gave its debut perf. Jan. 12 at the St. Bartholomew Community Club. **Gage Bush & Richard Englund** were guest artists . . . **Fred Berk** directs the **9th Annual Israel Dance Festival** at Hunter Coll. Feb. 7.

More honors for impresario **Sol Hurok:** Pittsburgh's "Man of the Year," & an Assn. of College & University Concert Mgrs. award . . . Members of **Eve Gentry's Teen Group** danced Dec. 20 at a Hughes HS party for handicapped & underprivileged children. Dancers: **Harriet Dellin, Gail Engelman, Jean Siegel & Dale McShane** . . . **Folk Festival Council** scheduled its 2nd Nationality Eve. Jan. 24 at Stuyvesant Casino . . . Flamenco soloist **Teresa** danced in a recent engagement at La Zamba. She now joins **Marina Svetieva** as guest artist for her U.S. Tour.

The **Folk Arts Center** held a memorial meeting Jan. 17 at NYC's Calvary House to pay tribute to the renowned folk dance authority, **Dr. Elizabeth Burchenal,** who died Nov. 20.

ON AND OFF BROADWAY

B'WAY: **Chita Rivera** and her husband, **Tony Mordente,** back from preforming in the London co. of "West Side Story," have been signed for "Bye, Bye Birdie." Miss Rivera will be co-starred with Dick Van Dyke, and Mr. Mordente assists dir-

CHANGE OF ADDRESS

When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your OLD as well as your NEW address. Also include postal zone numbers for both addresses. Unlike first-class mail, magazines are not forwarded.

DANCE MAGAZINE, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N.Y. Rudolf Orthwine, owner and publisher. Second-class postage at New York, N.Y. Copyright 1960, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U.S.A. Subscription prices: United States and possessions, and Canada 1 year $6.00, two years $11.00, Pan American, 1 year $7.00, two years $12.50; other foreign, 1 year $7.00, two years $12.50. Single copies 60c.

actor-choreographer **Gower Champion** . . . **Harding Dorn**, has joined 'The Music Man" as featured dancer . . . Hindu dancer (and ex-welterweight boxer) **Bhaskar** has a strong-man part in the forthcoming "Caligula."

Former HS of Performing Arts student **Polly Rogers** (photographed for a Merengue article a few years ago in Dance Mag.) has joined the touring "West Side Story." Her brother, **Jimmy**, is in "Flower Drum Song."

Scuttlebutt along B'way says that the NYC co. of "My Fair Lady" will go to Russia for an 8-wk visit this summer.

OFF-B'WAY: Tap dancer **Michael Dominico** (Bief Bio, July '59 issue) is in the "Russell Patterson Sketchbook" opening Feb.6 at the Maidman Playhouse . . . Dancer-choreographer **Katherine Litz** does another acting part in "The Crystal Heart," opening Feb. 15 at the 74th St. Theatre . . . Four premieres were announced for the Jan. 31 perf. of **Alvin Ailey & Co.** at the 92nd St. Y: "Creation du Monde," "Sonera," "Revelations" — along with Ailey's now-classic "Blues Suite." Appearing as guest soloist: **Matt Turney** of the Martha Graham Co.

"Bal Champetre," La Jaiba" and "La Possession" are new works scheduled for the Feb. 20 & 21 perfs. by **Jean-Leon Destine & Co.** at the 92nd St. Y. **Charles Queenan** takes a night off from "Saratoga" to appear with the Destine co. in his own "Watusi" dance . . . Again at the Y: **Joyce Trisler & Co.** offer 4 premieres, plus "The Pearl" and "The Journey" . . . **Aileen Pasloff & Co.** perform at the Living Theatre Feb. 22. **Jean Baker, Jerry King, Gerard Martin, Milda Memenas, Vincent Warren & Phyllis Wax** appear with Miss Pasloff in premieres of "Tea at the Palaz of Hoon," "A Swarm of Butterflies Encountered on the Ocean" & "Cypher."

Pilgrim Preds., specialists in children's programs, give "Hansel and Gretel" Feb. 6, 13, 20 & 27 at Town Hall, and "Beauty and the Beast" Feb. 13 and Mar. 5 at the B'klyn Academy . . . The **Eleo Pomare Dance Co. and George Mills & Co.** are at the 92nd St. Y Feb. 13 . . . Dancer-mime **Salvatore Guida** performs Feb. 6 at Carnegie Recital Hall, for the benefit of the Enrico Fermi Scholarship Fund . . . **Matti Haim** was seen Jan. 10 in a studio recital in Carnegie Hall . . . Performing Jan. 2 & 5 at Carnegie Playhouse were members of the **Flower Hujor Dance Theatre.**

PERSONALS

A New Year's Eve present to **Faith & Sydney Kaye**, of NYC's famous Russian Tea Room, was the birth of **Ellen Courtney Kaye** . . . **Marie Paquet & Paul Sutherland** of the Robert Joffrey Theatre Ballet were married Jan. 1 in Boston . . . **Dean Crane & Sieglinde Falke**, secretly married while appearing in an Italian musical, became parents of a son, David, in Hamburg, Germany, last April 7.

Edith Barstow died unexpectedly of a celebral hemorrhage Jan. 6 in Sarasota, Fla., at the age of 53. She had just returned from Jamaica where she choreographed an Arthur Godfrey TV spectacular. Richard Barstow, her brother, equally noted as a choreographer, often collaborated with Miss Barstow. They began in show business as children in a family dancing act. Her choreographic work included musicals, television, industrial shows & the Ringling Bros. Circus. Her most recent work in the NYC area was for the summer aqua-show at the Flushing Meadows Amphitheatre . . . **James Ryan**, 25, of Rockville Centre, NY, died in the NY-Miami plane which crashed Jan. 6 in No. Car. He was enroute to his 2nd season with Ballet de Cuba. He appeared in "Pal Joey," "Plain and Fancy," "Damn Yankees" & "Juno" on B'way.

Follies & film dancer **Gilda Gray** died Dec. 22 at the age of 60 (see p. 19).

REGIONAL BALLET — U.S.A.

Doris Hering, Regional Ballet-USA Ed., left Jan. 17 to adjudicate works of 16 regional co's for programs of the 1960 **Northeastern Regional Ballet Festival.** Before departing, Miss Hering spoke about the regional movement at the Jan. 10 meeting of the **Dance Notation Bureau** in NYC . . . **Alexandra Danilova** is adjudicating works of 14 co's for the **Southeastern Festival.**

The **Philadelphia Civic Ballet**, on Feb. 9 at the Phila. Acad. of Music, premieres "Vision of America," 9th original work in the repertoire of the 5-yr.-old co. directed by **Norman Craig. Alicia Craig & Ron Arnold** have leads in the new ballet, choreographed by **Nadia Chilkovsky** to a score by 22-yr.-old James DePriest. On the same program: "Themes" (from "Raymonda") and "El Salon Mejico," plus 2 pas de deux by guest stars **Nora Kaye & Scott Douglas** Featured dancers: **Peter Nelson, Irene Alvarez, Barbara Press, Warren Brown, Jerry Goldman, Thomas Javian.**

"Deo Gratias," by co. dir. **Dorothy Alexander**, is the premiere on the Feb. 12 & 13 programs of the **Atlanta Civic Ballet** at the Tower Theatre. Bills will also include "The Fickle Fishwife," by **Duane Dishion**; "On Wings of Youth," by **Merilee Smith**; "Manhattan Tower," by **Hildegard Bennett**; "The Nutcracker" (Act II) staged by **Robert Barnett.** The ACB's 2nd Co. will be represented by "Ballet Symphonique" & "Cinderella," both by **Hilda Gumm.**

Third week of Feb. is Religion Week at the U. of Colo. Activities will include perf. of an original ballet, "Miracle of Guadalupe," by the **Ballet Center of Denver Co.** . . . The **Charleston, W. Va., Ballet** premieres "Street of Sorrow," by co. dir. **Andre Van Damme** in its Feb. 5 & 6 engagement at the Charleston Civic Center. Co. also appears Feb. 19 at Morris Harvey Coll. in Charleston, and Feb. 20 in Beckley, W. Va. . . . Two new works, "Concerto" and "Les Petits Riens," both by co. dir. **Alan Banks** will be premiered on the Feb. 20 program of the **Brooklyn Civic Ballet** at the B'klyn Academy.

Requested repeats of **Balanchine's** "Apollon Musagete" (featuring **Raoul Roger**) and "Giselle" highlight the Feb. 19 perf. of the **Civic Ballet Society of Wash., DC**, at Lisner Aud. . . **Joseph Levinoff's** "Ballet Tyrolean" will be danced by the **Civic Ballet of Central Fla.** at the Folk Festival Feb. 19 at Winter Park HS. Sr. co. soloists include **Deanna Anderson, Caydee David, Carla Miller, Elizabeth Clew.** Jr. co. soloists: **Linda Maybarduk, Sharon Franklin, Roxanne Bilch.**

NYC FEBRUARY CALENDAR

through Feb. 7, **NYC Ballet**; City Center
Feb. 5, 6, 7, **Playhouse Dance Co.** ("Totem" titled "Rituals" in Jan.) Henry St. Playhouse; 8:40
Feb. 6, **Salvatore Guida** (dance mime); Carnegie Recital Hall; 8:30
Feb. 7, **Merry-Go-Rounders** (children's program); 92nd St. Y; 1:30
Feb. 12, 13, 14, **Charles Weidman & His Theatre Dance Co.**; Henry St. Playhouse; 8:30
Feb. 13, **Eleo Pomare & Co., George Mills & Co.**; 92nd St. Y; 8:30
Feb. 13, **Paul Taylor & Co.**; Hunter College Playhouse; 8:40
Feb. 14, **N. Y. Ballet Club** (John Taras, guest speaker); Acad. Ballet Perfection; 3:15
Feb. 14, **Pearl Lang & Co.**; Hunter College Playhouse; 4:00
Feb. 16, **Merce Cunningham Dance Co.**; Phoenix Theatre; 8:30
Feb. 20, **Brooklyn Civic Ballet**; Brooklyn Academy; 8:30
Feb. 20, 21, **Jean-Leon Destine & Co.**; 92nd St. Y; 8:30, 4:00
Feb. 22, **Fred Berk Dance Co.** (Jewish holiday program for children); 92nd St. Y; 1:30
Feb. 23-March 6, **Piccolo Teatro di Milano**; City Center
Feb. 26, **Other People, Other Dances**; Little Th. of Harlem Y; 8:30
Feb. 27, **Joyce Trisler & Co.**; 92nd St. Y; 8:30
Feb. 27, **Roberto Iglesias Ballet Espanol**; Brooklyn Academy; 8:30

"Schlagobers" ("Whipped Cream"), "Aurora's Wedding" & excerpts from "Swan Lake," "Nutcracker" & "Don Quixote" are on the Feb. 16 program of the **Dance Concert Co. of Elmira & Corning, NY**, at Mansfield, Pa., State Teachers Coll. Co. dir. is **Mme. Halina.** Group was scheduled to perform also on Jan. 30 at the Corning Glass Center . . . During the Christmas season the **Baton Rouge Civic Ballet** did 2 TV shows and a children's matinee. The mat. featured 4 male guest dancers. **Mike Harrington, Elvie McGee, Anthony Tardo & John Peel**, in the "Nutcracker" Trepak, and included "Alice in Wonderland," "The Littlest Fir Tree" & "Sleeping Beauty" excerpts. In leading roles: **Catherine Cotrell & Mary Lou Andras.**

"Romantic Ballet in America" was the title of **Lillian Moore's** lecture-demonstration Jan. 17 for the **Scranton Ballet Guild** . . . The **Dayton Civic Ballet** performed the "Nutcracker Suite" Dec. 21 on the Foreman's Club Xmas program, and "Wheat Maiden" excerpts Dec. 26 on TV. On Dec. 13 they entertained visiting **Ballet Russe** dancers . . . **Ted Sprague**, Texas Christian U. ballet major, returned Dec. 30 to teach a class for his alma mater, the **Bartlesville, Okla., Ballet Club** . . . **Denver Civic Ballet** members were models and dancers in a recent fashion show benefit for the co. They appeared in new works by **Lillian Coville & Tom Reed** and in **Fernand Nault's** "The Lonely Ones" . . . The **Connecticut Ballet**, dir. by **Irene Comer**, presents its 2nd annual concert, Feb. 27 at Klein Memorial Hall, Bridgeport, as a Red Cross benefit. "Les Sylphides" and "Nutcracker" excerpts are on the program featuring guest artists **Peter Nelson & Shaun O'Brien.**

SCHOOL NEWS

AROUND NYC: A Survey of **Hanya Holm** Technique & Theory (Improvisation) will be taught in the teacher training div. at the 92nd St. Y beginning in Feb. Faculty: **Mary Anthony, Eve Gentry, Bruce King, Maxine Munt, Marva Spelman & Glen Tetley.** Helen Lanfer instructs a course in Musical Resources for the Dance Teacher . . . **Lester Horton** soloist-choreographer **James Truitte** began teaching classes in the Horton modern dance technique at the Y Jan. 11 . . . **The Few-**

ler School of Classical Ballet spring term begins Feb. 1. School now has a dance library . . . Classes of the **Royal Scottish Dance Society** began at McBurney YMCA Jan. 7.

Dance Mag. Editor-in-Chief **Lydia Joel** has been appointed to the Advisory Commission for Dance at the HS of Perf. Arts . . . **Calvin Von Rheinhold & Luis Olivares** have joined the **Ballet Arts** staff . . . Students performing in their own works at the **Mary Anthony Studio** Dec.18 were: **Gayle Mayfair, Joan Goldmeer, Francoise de la Mordandiere, Lynn Donovan & Bess Rogers.** This was at the end of the studio's 1st workshop course.

AROUND THE US: **Jack Stanly** was scheduled to teach at **Barbara Hyland's Dance Studio,** Waterbury, Conn., Jan. 31 . . . **Angiola Sartoria** taught a master class at Fullerton, Cal., Jr. Coll. Dec. 3. Oct. 30 she dir-choreographed an eve. of modern ballet . . . **Linda Keeler,** aged 16, of the **Virginia Howard Bailey School of Ballet,** Seattle, has joined San Francisco's **Ballet Celeste** . . . **Michael Richards** taught an introductory modern dance at the U. of Conn. Jan. 6 . . . "The Nutcracker," featuring **Cynthia Lamb & Jerry Blanton,** was given in Dec. by the **Colo. Coll. Dance Dept** . . . The **Fokine Ballet Co.** offers **"Swan Lake,"** choreographed by **Irine Fokine,** Feb. 20 (mat & eve) at the Ben Franklin Jr. HS, Ridgewood, NJ.

ASSOCIATION NEWS

The **Washington, DC, Chapter** (No. 17) of **Dance Masters of America** gave a cocktail party and dinner Jan. 23 at the Shoreham Hotel in honor of the club's retiring Pres., **Leroy H. Thayer.** Mr. Thayer, of course, continues in his assignment as nat'l Sec'y-Treas. of DMA.

Dance Teachers Club of Conn. (DMA Club 18) celebrated its 40th anniversary at a meeting in the Hartford studio of **Helyn R. Flanagan.** Teachers were **Huapala** and **Jane Dodge. Florence M. Greenland,** a charter member of the orgn., installed the 1960 officers, who are: **Dolores Parisi,** Pres., **Lillian Zamayduk,** 1st VP; **Judyth Nilsson,** 2nd VP; **Doris E. Gibbons,** Sec'y-Treas.; **Isabel M. Roberts,** Asst. Sec'y; **Helen McCormick, Alyce Driscoll, Constance Guetens,** Directors.

The **South Texas Assn. of Dance Teachers** (DMA Chapter 3) has its annual convention Feb. 5-7 at the Rice Hotel in Houston. Faculty: **Thomas Armour, Gerald Cummins, Bob Audy, Jeremiah Richards** . . . **Dance Masters of Penna.** (DMA Chapter 10) featured an all-day session in jazz, tap & ballet, taught by **Al Gilbert** of Hollywood, Jan. 17 at the Roosevelt Hotel in Pittsburgh . . . Next meeting of the **Okla. Chapter of DMA** is Feb. 14 at the **Ketche Studio** in Okla. City. Their state convention is Mar. 6 at the Biltmore Hotel, Okla. City.

Dance Educators of America has announced a 6-day convention, Apr. 18-23, at the Normandie Hotel in San Juan, Puerto Rico. Names announced thus far for faculty: **Maria Teresa Miranda, Pepe Montes, Irene McLean.** Ballroom sessions will feature dances characteristic of P.R. and the W. Indies.

Dance Masters of Wisconsin holds its next meeting Feb. 21 at the Adele Artinian Studio in Milwaukee.

ON TOUR FEB. 1-MARCH 15

Ballet Russe de Monte Carlo: Feb. 1, San Jose, Calif.; 2, Berkeley; 3, Sacramento; 4, Fresno; 5, 6 (mat & eve), 8-13 (13, mat & eve), 19, 20 (mat & eve), Los Angeles; 7, Palm Springs; 14 (mat & eve), San Diego; 16, Santa Monica; 17, Ontario; 18, Pasadena; 22, Phoenix; 23, Tucson; 25, Santa Fe; 26, Albuquerque; 27, El Paso; 29, Ft. Worth; March 1, Tulsa; 3, Beaumont, Tex.; 4, College Station, Tex.; 7, Lubbock; 8, San Angelo; 9, San Antonio; 10, Austin; 12 (mat & eve), 13 (mat), Houston; 14, New Orleans.

Chicago Opera Ballet: Feb. 1, Corning, N.Y.; 3, Amsterdam, N.Y.; 4, Pittsfield, Mass.; 6, Providence; 7, Newton, Mass.; 8, Hartford, Conn.; 9, Stamford, Conn.; 10, Newark; 11, E. Meadows, L.I., N.Y.; 13, Poughkeepsie, N.Y.; 14, State College, Pa.; 15, Wilkes-Barre, Pa.; 17, Abington, Pa.; 18, Baltimore; 19, Philadelphia; 20-21, Washington, D.C.; 22, Hagerstown, Md.; 23, Richmond, Va.; 24, Newport News, Va.; 25, High Point, N.C.; 26, Winston-Salem, N.C.; 27, Asheville, N.C.; 29, Rock Hill, S.C.; March 1, Greenville, S.C.; 2, Savannah; 3, Athens, Ga.; 4, Auburn, Ala.; 5, Montgomery, Ala.; 7, Anniston, Ala.; 8, Decatur, Ala.; 9, Chattanooga; 10, Birmingham; 11, Columbus, Miss.; 13, New Orleans; 14, Alexandria, La.; 15, Lake Charles, La.

American Ballet Center Co. (Joffrey): Feb. 1, Stoneham, Mass.; 2, Franklin, Mass.; 3, Bridgeport, Conn.; 4, Hazelton, Pa.; 5, Wilmington; 6, Woodbridge, N. J.; 8, Greenville, N.C.; 9, Raleigh, N.C.; 10, Blacksburg, Va.; 11, Petersburg, Va.; 12, Cumberland, Md.; 13, Mc. Keesport, Pa.; 15, Uniontown, Pa.; 16, New Castle, Pa.; 17, Hamilton, Ont.; 18, Port Huron, Mich.; 19, Royal Oak, Mich.; 20, Evanston, Ill.; 21, Chicago; 22, DeKalb, Ill.; 23, Fond du Lac, Wis.; 25, Cape Girardeau, Mo.; 26, Jefferson City, Mo.; 28, Columbus, Nebr.; March 1, Boulder, Colo.; 2, Cheyenne, Wyo.; 3, Casper, Wyo.; 4, Sheridan, Wyo.; 7-8, Great Falls, Mont.; 9, Billings, Mont.; 10, Butte; 11, Helena; 12, Missoula, Mont.; 14, Beaverton, Ore.; 15, Salem.

National Ballet of Canada: Feb. 1-28, Toronto; March 1, 3 Red Bank, N. J.; 2, Hartford, Conn.; 4, Baltimore; 5, Mt. Lebanon, Pa.; 9, Stevens Point, Wis.; 10, Green Bay, Wis.; 13, Wauwatosa, Wis.

Jose Greco & Co.: Feb. 1, Columbus, Ind.; 3, Des Moines; 4, Omaha; 5, Hays, Ka.; 6, 7 (mat), Denver; 8, Grand Junction, Colo.; 9, Salt Lake City; 12, Calgary, Can.; 13, Edmonton, Can.; 14, Tacoma; 15-16, Seattle; 17, Vancouver; 18, Portland; 20, San Francisco; 21 (mat), Oakland, Calif.; 22, San Jose; 23, Sacramento; 24-26, 27 (mat & eve) Los Angeles; 28, San Diego; March 1, Tucson; 2, El Paso; 3, Albuquerque; 5, Odessa, Tex.; 7, Big Spring, Tex.; 8, Dallas; 9-10, Houston; 11 (mat & eve), Austin; 12, San Antonio; 14, Natchitoches, La.; 15, Denison, Tex.

Roberto Iglesias Ballet Espanol: Feb. 1, Princeton, N. J.; 2, Baltimore; 4, Richmond, Va.; 5, Durham, N. C.; 6, Roanoke, Va.; 8, Muncie, Ind.; 10, Indianapolis; 12, Milwaukee; 14 (mat), Chicago; 15, St. Louis; 17, Bloomington, Ind.; 18, Ft. Wayne, Ind.; 19, Detroit; 21 (mat), Cleveland; 22, Niagara Falls, Ont.; 24, Garden City, L. I., N. Y.; 25, Hartford, Conn.; 26, Boston; March 1-4, 5 (mat & eve), 6 (mat), Montreal.

Piccolo Teatro di Milano: March 8, Mary Washington College, Fredericksburg, Va.; 9, Philadelphia; 10, Princeton, N. J.; 11-12, Cambridge, Mass.; 15-20, Detroit.

Andre Eglevsky Petit Ballet: Feb. 1, Alamosa, Calif.; 2, Santa Fe; 4, Flagstaff, Ariz.; 5, Blythe, Calif.; 6, Coronado, Calif.; 8, Laguna Beach, Calif.; 9, Corona, Calif.; 10, Banning, Calif.; 12, Fullerton, Calif.; 14, Westchester, Calif.; 15, Lompoc, Calif.; 16, Hamford, Calif.; 17, Salinas, Calif.; 20, Garberville, Calif.; 22, Coos Bay, Ore.; 23, Roseburg, Ore.; 25, Ephrata, Wash.; 27, N. Vancouver, B.C.; 28, Seattle; March 1, Eureka Calif.; 3, Haywood, Calif.; 4, Sunnyvale, Calif.; 5, King City, Calif.; 7, Lynnwood, Calif.; 9, San Fernando; 10, El Centro, Calif.; 12, Douglas, Ariz.; 14, Graham, Tex.; 15, Arlington, Tex.

Jose Limon & Co.: Feb. 19-20, Boston; March 5, Lynchburg, Va.; 6, Williamsburg, Va.; 7, Greensboro, N.C.

Jean Leon Destine & Co.: Feb. 10, Greensboro, N. C.

Merce Cunningham & Co.: Feb. 3, Southern Illinois U., Carbondale.

Louis Johnson Dance Co.: Feb. 22, St. Louis; 23, Virginia U., Charlottesville; 24, Indianapolis; 25, Ball State College, Muncie, Ind.; 27, U. of Pa., Philadelphia; March 5, Tuskegee Inst., Tuskegee, Ala.; 7, Jacksonville, Fla.; 10, Mobile, Ala.

Daniel Nagrin: Feb. 1-2, Western Washington College of Educ., Bellingham; 4, Central Wash. College, Ellensburg; 8, Portland Extension Center; 9, U. of Calif.; Berkeley; 11, Boise Jr. College; 16, U. of Oregon, Eugene; 18, San Francisco State College; 25, San Diego State College; 27, Stanford U., Palo Alto, Calif.; 29, U. of Calif.; Riverside; March 15, St. Mary College, Xavier, Ka.

Erick Hawkins & Barber Tucker ("Here and Now with Watchers"): Feb. 22, Rollins College (Conf. on Science, Arts, World Culture) Winter Park, Fla.

Dance Drama Duo: Feb. 3, Saratoga Springs, N. Y.; 8, Notre Dame, Ind.; 12, St. Louis; 16, Athens, Tenn.; 18, Tempe, Ariz.; March 2, Denton, Tex.

Goya & Matteo: Feb. 29, Brockville, Can.; 3, Edinboro, Pa.; 8, Green Bay, Wis.; 11, Montevallo, Ala.

Rod Strong Dance Quartette: Feb. 1, Miami, Okla.; 2, El Reno, Okla.; 3, Muskogee, Okla.; 5, Stuttgart, Ark.; 8, Opelousas, La.; 10, Jennings, La.; 11, Corsicana, Tex.; 13, Beeville, Tex.; 18, Barstow, Calif.; 29, W. Vancouver, B.C.; 1, Courtenay, B.C.; 5, La Grande, Ore.; 7, Emmett, Id.; 9, Livingston, Mont.; 10, Cody, Wyo.

Marina Svetlova & Co.: Feb. 23, Denver; 24, Canon City, Colo.; 25, Colorado Springs; 27, North Platte, Nebr.; 29, Pella, Iowa; March 1, Galesburg, Ill.; 3, Edmondson, Md.

Frances Alenikoff's Aviv Th. of Dance and Song: Feb. 13, Lewston, Me.; 14, Portland, Me.; 15, Bangor, Me.; 24, Whitewater, Wis.; 26, Superior, Wis.; 28, Minneapolis; 29, Wayne, Nebr.; March 1, Vermillion, S. D.; 2, Kearney, Nebr.; 3, Enid, Okla.; 4, Weatherford, Okla.; 5, Tulsa; 7, St. Joseph, Mo.; 9, Lamoni, Iowa; 10, Columbia, Mo.; 15, Warrensburg, Mo.

Joseph Gifford Dance Th.: Feb. 8, Juniata College, Huntingdon, Pa.; 10, State Teachers College, Kutztown, Pa.; 25, Greensboro College, N. C.; March 1, Georgia State College for Women, Milledgeville; 2, 3, Kent State U., Kent, O.; 4, Rosary College, River Forest, Ill.

Jean Erdman: Feb. 20, Georgia State College for Women Milledgeville; 23, Elizabeth City State Teachers College, N. C.; 24, YW-YMHA Arts Council, Philadelphia.

Anne Wilson: (The Ballet Story) Feb 9, Pelham, N.Y.; March 2, Louisville; 3, Mt. Vernon, Iowa; 5, Springfield, Ill.; 9, Bayonne, N. J.

Fred Berk Dance Co. (Trip Around the World): Feb. 27, Hicksville, L. I., N. Y.

Merry-Go-Rounders: Feb. 6, Long Beach, L. I., N. Y.; 20, Queens Community Center, Flushing, N. Y.; 27, Hastings-on-the-Hudson, N. Y.

Lippincott-Moulton Dance Duo: Feb. 18, College of St. Scholastica, Duluth, Minn.

Dance Quartet: Feb. 19, Colby College, Waterville, Me.

HUMPHREY AND BLOOMER MEMORIALS

The **Connecticut College School of the Dance** has announced the establishment of a **Doris Humphrey Fellowship** and a **Ruth Bloomer Loan Fund,** in memory of two distinguished figures who died last year, both of whom were associated with the summer modern dance school from its founding in 1947. The Humphrey Fellowship will provide to a dancer-choreographer free room, board and tuition and the opportunity to present the perf. of an original work. The Bloomer Fund offers interest-free loans to a limited number of students. Info and application: Conn. College School of the Dance, New London.

CHICAGO NEWS

The **Mattison Trio (Guy Tanno,** his wife **Dorothy Matthews & Dean Diggins)** are current show stoppers at the Palmer House. Their fast-paced act includes a new Spanish "Malaguena" with tap accented by swirling capes.

Bob Frelison choreographed the new ice show, "Westward Ho!," in the Hilton's Boulevard Room. There are new variations on the horse-back riding theme, and skimming on the ice gives a speed dimension to the movements. Most inventive ice dance is for a group of miners with picks and a lust for gold.

Ballet Russe de Monte Carlo gave 12 fabulously successful sellout perfs. at the Opera House. Standard repertoire is popular, especially with holiday crowds, but the dancers were appreciated more. **Alicia Alonso & Igor Youskevitch** overshadowed all other performers. They danced superbly, Alonso making a feat of even the lowly glissade, and one wonders where this constant improvement can lead. The audience burst into applause as she skimmed across the stage in a meticulous flow of glissades in "Giselle" Act I. **Ballet Theatre** members who had appeared with Youskevitch for years averred that he had never danced so well. **Leon Danielian** brought chic and the snappiest of humor to the Peruvian in "Gaite Parisienne," and a neat taste to the man in "Les Sylphides." Co. has expanded its roster

(Cont'd on Page 79)

Special!

WHILE THEY LAST.....

ELASTICIZED SATIN LEOTARD

With Elasticized Metallic Braid Trim

#180E — Child . . .

$2.75

each

Sizes: 4, 6, 8, 10, 12

Plain Front

#100E — Adult . . .

$3.75

each

Sizes: 10, 12, 14, 16

Panel Front — Zipper Back

ELECTRA BLUE

ELECTRA YELLOW

ELECTRA CERISE

CANDY PINK

BLACK AND WHITE

Capezio's INC

EST. 1842

142 WEST 44th STREET
NEW YORK 36, N. Y.

420 BOYLSTON ST. • BOSTON, MASS.
125 NO. WABASH AVE. • CHICAGO, ILL.
2014 COMMERCE ST. • DALLAS, TEX.

"LE RAPPEL", a lithograph by Toulouse-Lautrec, one of many masterpieces in which one art pays tribute to another.

for professional performance you'll choose

DANSKINS®

FULL FASHIONED and SEAMLESS TIGHTS
FULL FASHIONED LEOTARDS, PULLOVERS, TRUNKS
all knit of DANSOFT STRETCH NYLON

MOVE like a willow in the wind and see how smoothly Danskins move with you . . . *see how beautiful you look!* There's good reason for this. Danskins are made on fine gauge machines so that their contoured shape is expertly knit-in-to-stay. Professionals were first to discover their perfect fit and comfort. Now, of course, Danskins are a favored off-stage-fashion, too!

Look for the name DANSKINS, your guarantee of finest quality, at dance supply and department stores, or write for name of nearest store and illustrated brochure D1.

America's Foremost Makers and Stylists of Ballet Wear

DANSKIN, INC.

Division of Triumph Hosiery Mills,
437 Fifth Avenue, New York 16, N. Y.

DANCEMAGAZINE

VOLUME XXXIV NO. 2 FEBRUARY, 1960 *The World's Largest Dance Publication*

New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667

Rudolf Orthwine Publisher **Jean Gordon** Associate Publisher

Editor-in-Chief
Lydia Joel

Associate Editor
Doris Hering

Art Director
Rudolph de Harak

Advertising Manager
Toni Holmstock

Publicity Director
Donald Duncan

Sales Manager
William Como

Editorial Assistant
Larry D. Trexler

Assistant Designer
Donald Crews

National Adv. Representative
Freda Royce

West Coast Adv. Representative
Robert J. Friedman

Young Dancer Editor
Regina Woody

Contributing Editors
Ann Barzel, Selma Jeanne Cohen, Arthur Knight, Leo Lerman, James Lyons, Thalia Mara, Lillian Moore, Walter Sorell

Staff Photographers
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Ted Streshinsky, Bob Willoughby, Matthew Wysocki

Staff Correspondents:

Chicago:
Ann Barzel, 1647 N. Pine Grove Ave.

Dallas:
Toni Beck, 4330 Mockingbird Lane

Denver:
Rhoda Gersten, 1370 Forest

Hollywood:
Roy Clark, 4942 Franklin Ave.

Louisville:
William Habich, 517 W. Ormsby

San Francisco:
Clifford Gessler, Edit. Dept., Oakland Tribune, Oakland 4, Calif.

So. Calif.:
John Dougherty, 1101 Prospect Ave., Hermosa Beach

Australia: Beth Dean, 43 Dremeday St. Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Boyesgade, Copenhagen V. **England:** Clive Barnes, 16 Gloucester Place, London W. 1. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, Aachener Str. 311, Cologne. **Mexico:** John Fealy, Nuevo Teatro De Danza, 16 de Septiembre #26 altos, Mexico D. F. **Portugal & Spain:** Luigi Gerio, Rua Conceicao 113-3rd — Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile. **The Netherlands:** Leo Kersley, Vennipperstraat 14b, Rotterdam (overschie). **West Coast Adv. Offices:** R. J. Friedman Associates, 5880 Hollywood Blvd., L. A., HO 7-5625; Edward Gamrin & Don Ferrul, 260 Kearney St., San Francisco 8, EX 7-0632.

Australian Distributors
Gordon & Gotch Ltd.
511-515 Little Collins St.
Melbourne, Australia

294

IN THIS ISSUE

10 Records for Dance *Rosalyn Krokover*

12 In the Mailbox

14 Impresario Mary Bran *John Dougherty*

17 Looking at Television *Ann Barzel*

19 The Name Dropper *Donald Duncan*

20 At the Theatre: "Little Mary Sunshine" *Leo Lerman*

22 Practically Speaking *Dorothy N. S. Russell*

24 Reviews *Doris Hering; Selma Jeanne Cohen*

28 Ruth St. Denis' Birthday *Photos by Guy Gillette*

30 Dance and Film: "Swan Lake" *Arthur Knight*

32 Directory of Dance Films *Larry Trexler*

35 Pauline Koner in Italy *Photos by John G. Ross*

36 Controversial "Antigone" *Clive Barnes*

38 In the News

40 Isadora Duncan As Actress *David Weiss*

44 Brief Biography: Thomas Andrew *Saul Goodman-Zachary Freyman*

46 The Legacy of Carnegie Hall, Part I *Laura Clandon*

48 Regional Ballet-U.S.A.: Diary of a Ballet *Doris Hering*

52 Records for Teaching *Gertrude Hallenbeck*

54 Kniaseff Answers Questions *George Froscher*

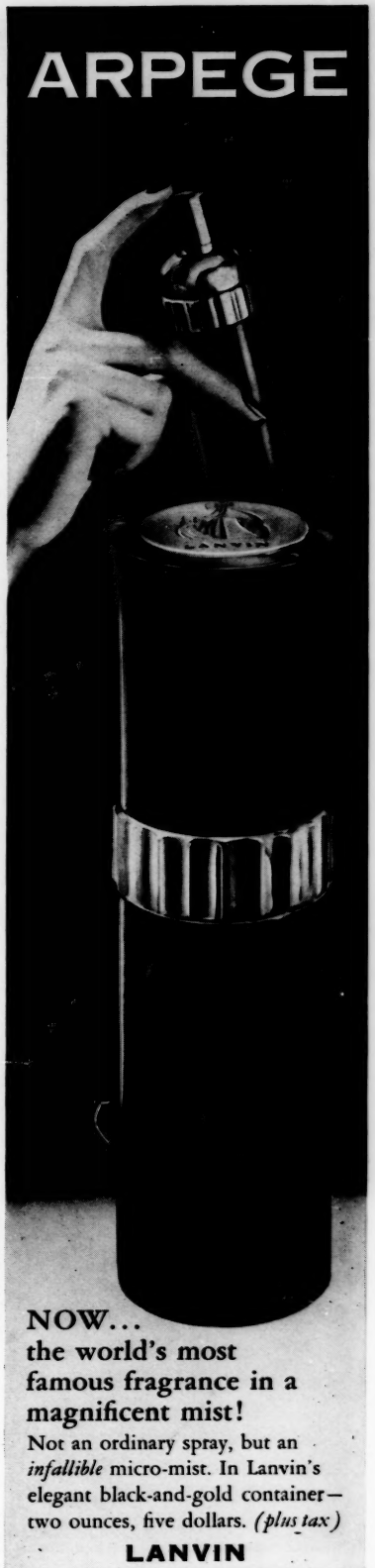
56 Beauty and the Dancer: Fine Points *Antonia Dobroslavic*

58 Personalities in the Business of Dance: Leo's of the Loop *Ann Barzel*

60 Tap Series: Tap Tour (concl'd) *Paul Draper*

62 Talk of the Trade *Toni Holmstock*

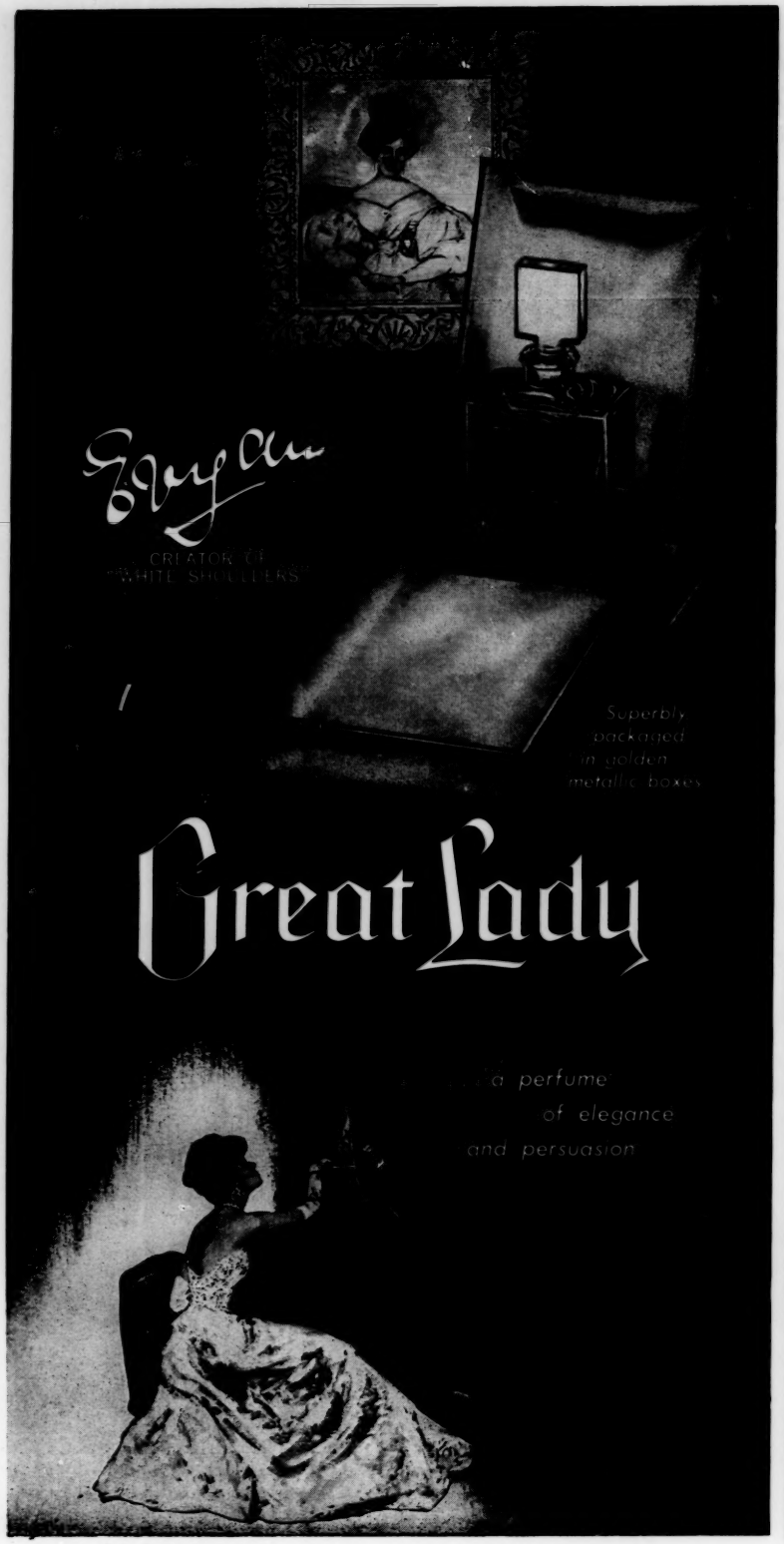
82 Shopping Guide



NOW... the world's most famous fragrance in a magnificent mist!

Not an ordinary spray, but an *infallible* micro-mist. In Lanvin's elegant black-and-gold container—two ounces, five dollars. *(plus tax)*

LANVIN



RECORDS FOR DANCE

BY ROSALYN KROKOVER

The miracle of a ballet score is that it is possible for a masterpiece to emerge from a ballet that is near chaos. Maurice Ravel's great *Daphnis and Chloe* is one. A more chaotic beginning would be hard to imagine.

It was commissioned by Diaghilev in 1909 and delivered in 1912. By that time Diaghilev had little taste for the ballet, and were it not for Durand, Ravel's publisher, it might never have been produced.

Fokine was assigned to the choreography, and Bakst the décor and costumes. The relationship between composer and choreographer was immediately strained. Ravel saw the production of the ancient myth set in the Greece of his dreams — a Greece seen through eyes of French impressionism. Fokine and Bakst wanted it to remain faithful to what they conceived was the period. There was constant bickering. Ravel was forever insisting that Fokine change the choreography. The dancers couldn't understand the rhythms. Ravel himself worked with Karsavina backstage on the morning of the première, June 8, 1912, and had to rescue tne corps de ballet in the finale by suggesting that instead of counting the 5/4 bar they substitute the syllables of Diaghilev's name: Ser-gei Dia-ghi-lev.

If these were not troubles enough, there was also the not-so-little problem of the principal dancer, Nijinsky. He had participated in the première of a ballet of his own, *Afternoon of a Faun*, just one week previously.

The furore of the *Faun* is, of course, a familiar tale, and has little to do with the merits of Debussy's score. But the music of Ravel's *Daphnis and Chloe*, born of violent backstage intrigue, a near disaster as a ballet, and the cause of the break between Fokine and Diaghilev, remains a masterpiece of the 20th Century.

This is lush music with a core. Perhaps the rhythms were a bit intricate for the dancers back in 1912. We have made great progress in that direction. This is music that soars and breathes. It is tender and, on the other hand, almost savage.

Several recordings of the complete score have been made. The latest is conducted by Pierre Monteux (London CS-6147). Unfortunately this version is presently available only in stereo, but anyone who has what it takes to reproduce stereo

should own this disc. Monteux, though past eighty, controls his orchestra with an iron hand. And who is more qualified to give us a definitive reading than the maestro who conducted its premiere by the London Symph. and Royal Opera Chorus.

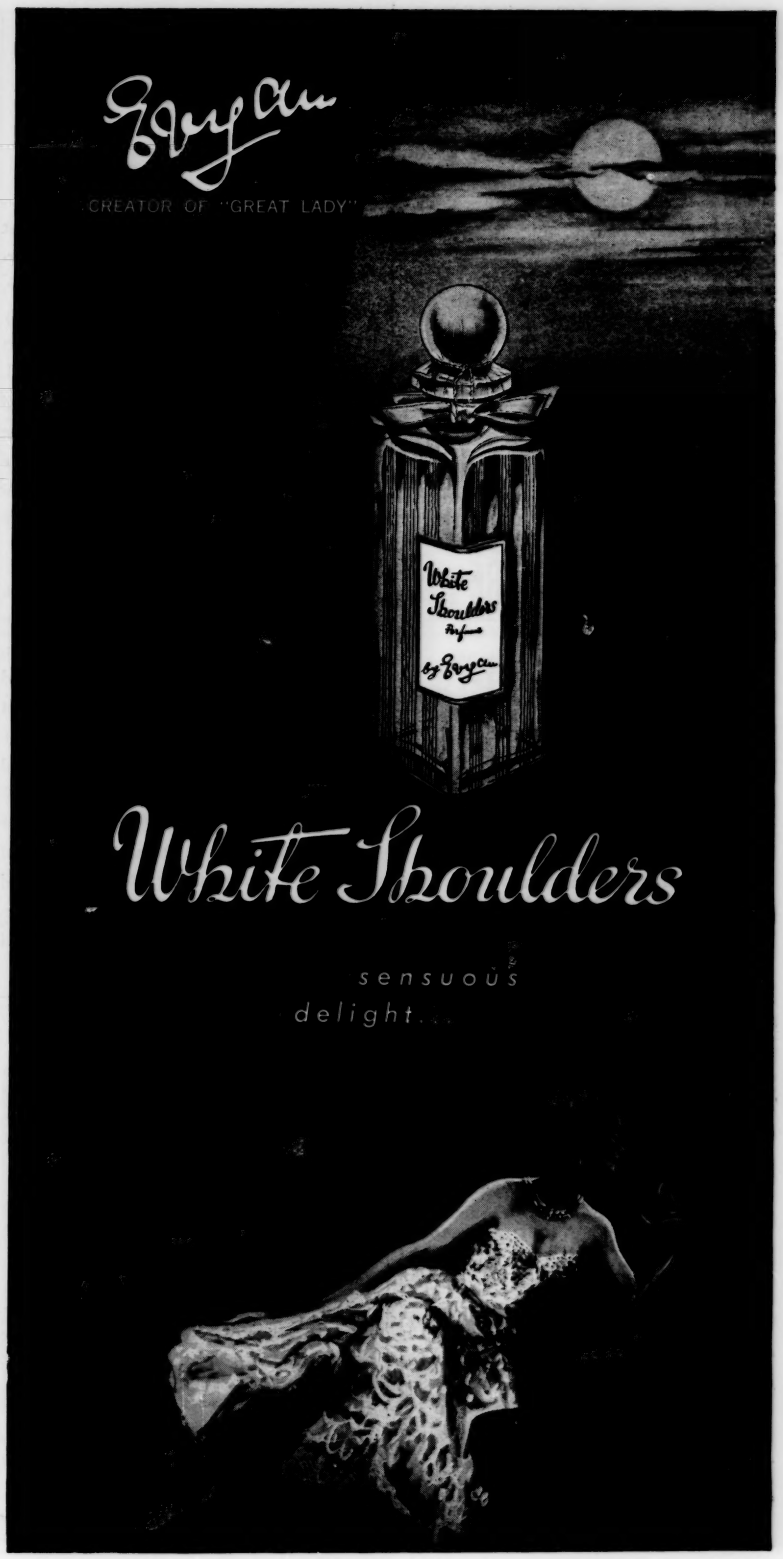
The popular German conductor, Herbert von Karajan, has been turning his busy head toward ballet recently. A fairly new release with the Philharmonia Orchestra is a disc containing Offenbach's *Gaité Parisienne Suite* orchestrated by Rosenthal, Gounod's ballet music from *Faust*, and the *Passo a tre* and *Coro tirolese* from Rossini's *William Tell* (Angel 35607, mono; S 35607, stereo). As for sound, this is a beautiful record. But for the dancer some of the interpretations may be a bit rigid. This listener found this to be especially true in the *Faust* score. Rossini's music goes better.

For the dancers who like Rossini, and there must be many, there are two discs of overtures, both well played. One contains overtures from the *Barber of Seville*, *William Tell*, *Semiramide* and *The Silken Ladder*. These are played by the New Symphony Orchestra of London under the direction of Kenneth Alwyn (Richmond S 29058, stereo). This is a low-priced disc. The other contains *William Tell*, *Cinderella*, *Semiramide* and *The Silken Ladder*. They are played by the Paris Conservatoire Orchestra conducted by Peter Maag (London CS 6089, stereo).

Fans of Jose Greco will be happy to know that there is a new disc of performances in which he is assisted by his company (Victor LM-2300). The pace seems slower than on his previous records, but it is a good example of his work today.

on the cover

Ruth Page's Chicago Opera Ballet, currently on its fourth cross-country Columbia Artists tour, features guest stars Melissa Hayden, John Kriza, Veronika Mlakar, as well as its own Patricia Klekovic, Dolores Lipinski, Barbara Steele, Kenneth Johnson, Orrin Kayan, and Bentley Stone. On the cover, in "The Merry Widow," are Miss Mlakar and the Co's premier danseur, Kenneth Johnson. (For more, see page 3.)



Vodka and Shashlik Vodka and Luli Kebab
Vodka and Beef a la Stroganoff Vodka
Vodka and Cotelette a la Kiev Vodka
Russian Tea Room
lunch · dinner · after-theater supper
where dining is the 8th lively art
150 W. 57 ST · CO 5-0947
NEXT TO CARNEGIE HALL
OPEN DAILY INCLUDING SUNDAY

The BALLET THEATRE SCHOOL
Lucia Chase, Director
Official School of
The American Ballet Theatre
William Dollar, *Faculty Dir.*
Valentina Pereyaslavec
Fernand Nault
William Griffith
Yurek Lazowski
Ludmila Shollar
Anna Youskevitch
Marianne Bolin
Matt Mattox (Jazz)
and
Igor Schwezoff
Graded Children's Classes
•
Adult Evening Classes
•
Special Summer Course July-Aug.
Approved by the U.S. Gov. for students from abroad
Elena Balieff, Executive Director
316 W. 57th St., N.Y.C. 19 JUdson 6-1941

Affiliated Schools
Oklahoma City
5137 Classen
Corliss Ingram, Dir.

Cleveland
1030 Euclid Ave.
Ruth Pryor, Dir.

Indianapolis
635 N. Pennsylvania
Marguerite deAnguera, Dir.

IN THE MAILBOX

from Harald Kreutzberg . . .

. . . About my recent activities? . . Last summer I had a two-month South American tour—Chile, Argentina, Uruguay, Brazil and Venezuela—which went very well. Three evenings in the Teatro Colon in Buenos Aires were especially beautiful. Before going there I did a dance-acting part in a film called *The Labyrinth*. The main actors were Nadja Tiller and Peter Van Eyck, the direction by Rolf Thiele—all three soon to be represented in the U.S. by the film *Rosemary*.

And I've also had the pleasure, the past two years, of being invited by Wieland Wagner, Richard Wagner's grandson, to the Bayreuth Festival. He envisioned something new for the opening of Act III of *Der Meistersinger*, and called on me to do it. Instead of the somewhat dismal procession of the guilds, of which the chorus — seated in a huge arena — sings, I as a jester, represented all and each of the guilds with dance pantomime and lightning fast changes in masks and draperies. I let myself have a multitude of

IN THE NEWS

TWO FOR THE PARTY: Maryon Lane and David Blair, leading dancers with The Royal Ballet, London, celebrated New Year's Day with the arrival of twin daughters, Diana (l.) and Catherine (r.).

JEAN
ERDMAN
and
DANCE CO.
presenting
A New Theatre of
DANCE-IN-THE-ROUND
A New Work
20 poems
from e.e.cummings
Music: Teiji Ito
with other works
At the New
CIRCLE-IN-THE-SQUARE
159 Bleeker St., NYC 12
FEB. 29—8:30 P.M.
MAR. 5—2:30 P.M.
Popular Prices
PHONE: GR 3-4590

American Dance Examiners
A Graded Teaching Program
Tap • Ballet
EVELYN KREASON, SEC'Y
31315 THIRTEEN MI. RD.,
FARMINGTON MICH.

Approved
BY TEACHERS
KIMBO
CHILDREN'S RECORDS
TAP BALLET JAZZ
CHARACTER
BABY NOVELTIES
SEND FOR FREE CATALOG
(10 NEW RELEASES)
KIMBO RECORDS
BOX 76 WAYNE, N. J.

ideas to create the scene amusingly, and W. Wagner was enthusiastic. I was very impressed with the way they work in Bayreuth, and find the new streamlined style of staging exceedingly beautiful (although, of course, there are many Richard Wagner admirers who find this revolution outrageous).

Otherwise there is my school in Bern, Switzerland, and my tours. Dancing is still a great joy to me, and apparently also to audiences; otherwise I could hardly still be at it after twenty-five years of solo performances. It is especially encouraging that so many young people attend. They seem to understand and like my art, just as young people did years ago. And thus the decades of work have been worthwhile and meaningful.

Three summers ago we performed a dance drama by Frederick Wilckens, my permanent musical "guardian," called *Moira Ton Mykenon* (My Mycenean Destiny). It had its debut at the Athens Festival, in the magnificent ancient open air theatre below the Acropolis. Electra was danced by Dore Hoyer; Cassandra by Hilda Baumann, my assistant; and Clytemnestra by Sybil Spalinger (who now has a school in Chicago). I was Oreste, as well as choreographer. The chorus was composed of Greek dancers. The work was performed the following winter in the Municipal Theatre in Bern, as a mutual project of the ballet of the theatre and the students of the Kreutzberg School.

With Hilda Baumann I have found an ideal co-worker, and if I am gone on a tour, I have the assurance that the classes and the school are in the very best hands . . .

My summer course for American dance students this year will most likely be from July 12 to 22 . . .

Harald Kreutzberg
Bern, Switzerland

(Courtesy Fanya Lichtenfeld)

Kniaseff wrong?

"Ballet Without Barre" in your January issue is tremendously interesting. I agree with Mr. Kniaseff that strength and suppleness can best be developed, particularly in children, by floor excercises, and that the strain, over-development and distortion so often seen in badly trained ballet dancers is more easily avoided. However, if Mr. Kniaseff then brings his pupils into the center to perform the regular ballet excercises, surely it would be better to progress from the floor to the barre and then back to the center rather

(Cont'd on Page 57)

INTERNATIONAL *Dir. F. Lensky*
Dance School

BALLET
MODERN
JAZZ
TAP
SPANISH
HINDU
PRIMITIVE
CHARACTER
MUSICAL COMEDY
CONGA DRUMS
ADAGIO

Cholly Atkins
Natacha Boskovic
Sonya Dobrovinska
Vitale Fokine
Herman Howel
Anna Joos
Alma Kaaber
Vassili Lambrinos

F. Lensky
Carmencita Lopez
Larry Maldonado
Amun Ram
Tom Roba
Dean Sheldon
Frank Wagner
Harry Woolever

Carnegie Hall Studio #819 CO 5-9090 CI 7-6056

IRENE ISHAM CLARK *Director-Teacher*
SCHOOL OF CLASSICAL BALLET
1238 PROSPECT STREET LA JOLLA, CALIFORNIA

NATHALIE BRANITZKA formerly Diaghilev & Ballet Russe de Monte Carlo
939—8th Ave. (56th St.) N.Y.C.
CLASSES DAILY Studio 408 TR 7-4524, JU 2-6536
YUREK LAZOWSKI—CHARACTER

Richard Christine
ELLIS — Du BOULAY
SCHOOL OF BALLET
formerly soloists with the SADLER'S WELLS BALLET
20 E. Jackson Blvd. • Suite 708 • Chicago 4, Illinois • WAbash 2-1693

MARIA NEVELSKA BALLET SCHOOL
Soloist & Teacher of the Moscow Imperial BOLSHOI Theatre
Professional, Advanced, Intermediate, Beginners, Children
PL 7-3624 CO 5-1360 — Carnegie Hall — #605 — 881 7th Avenue, N. Y. C.

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Classes forming — Children, Adults, Beginners, Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0864
Branch Schools — New Rochelle, N. Y., 201 Church St. NE 2-8532

METROPOLITAN OPERA BALLET SCHOOL
Only School of its Kind in the U.S.A.
FACULTY:
ANTONY TUDOR (Director of School)
MARGARET CRASKE (Assistant Director)
ALFREDO CORVINO & Guest Teachers
Apply for Prospectus to Marcella Corvino (Secretary)
Metropolitan Opera House, N. Y. BR 9-2411
School Approved for Acceptance of Students from Abroad

JOYCE TRISLER and CO.
with JOHN WILSON

KAUFMAN CONCERT HALL
YM-YWHA • AT 9-2400
Lex at 92nd St.

SATURDAY
FEB 27
8:30 PM

NATIONAL ACADEMY OF BALLET
Non-profit, tax exempt, Educational organization for Ballet Teachers
SUMMER SCHOOL FOR TEACHERS
For Info: Sec'y, 117 W. 54th St., N. Y. 19, N. Y., JUdson 6-3799

ERICK HAWKINS
CLASSES IN MODERN DANCE
write for brochure 9 • AL 5-6698
24 Horatio Street, New York 14

2 Hinote Dance Festivals

June 19, 20 & 21
Flint, Mich.

June 24, 25 & 26
Oklahoma City, Okla.

Plan now to Attend
Write for Free Brochure
Hinote Dance Festivals
Box 148
Flint 1, Mich.

BOSTON CONSERVATORY OF MUSIC
A COLLEGE OF MUSIC, DRAMA AND DANCE
JAN VEEN, Director of Dance Department
RUTH SANDHOLM, Associate
Faculty of Eight

TWO WINTER SEMESTERS • SUMMER COURSES • PRIVATE THEATRE

Students Have Become
• PROFESSIONAL DANCERS
• CHOREOGRAPHERS
• COLLEGE DANCE TEACHERS
• TEACHERS OF PROFESSIONAL DANCE

DANCE MAJOR COURSES in:
Modern, Ballet, Character Folk Dance
Pedagogy, Percussion, Composition
Labanotation, Stage Jazz
Art History, Academics, Anatomy

PROFESSIONAL COURSE leads to B F A Degree or Certificate
Also Dance Major with Drama Minor
Approved by the G.I. Bill of Rights, Dormitories for Women
For Brochure, write Dept. D 26 The Fenway Boston 15, Mass.

WEST COAST IMPRESARIO SPEAKS ABOUT DANCERS

BY JOHN DOUGHERTY

Dancers have much to say about impresarios. What does an impresario have to say about dancers? Los Angeles' Mary Bran has much to say, all of it worth listening to.

Dr. Bran's presentation of illustrious dancers began in 1923, with Olga Preobrajenska. The place was her cabaret at Zoppot, a fashionable seaside resort adjoining the Free City of Danzig. Tamara Karsavina, Anna Pavlova, Isadora Duncan, Vera Karalli, Vicente Escudero appeared for her in Berlin or Paris.

In nineteen seasons of community concerts in Los Angeles, she has presented Tamara Toumanova, Lotte Goslar, Carmalita Maracci, Doris Niles and Serge Leslie; Martha Graham, Charles Weidman, José Limón, Pearl Primus; Alexandra Danilova, Mia Slavenska and Frederic Franklin. Southern California having once been territory of Spain, Jose Greco, Carmen Amaya, Terese y Luisillo, and Roberto Iglesias have been presented to consistently large and appreciative audiences. Contemporary Europe has been represented by Lycette Darsonval, Harald Kreutzberg, the Yugoslav National Folk Ballet (Tanek) and Kolo, and the Ceylon National Dancers. This year she has presented the National Ballet Theatre of Finland, and three additional dance attractions are scheduled.

A community often takes the quality of its visiting performers for granted, but that is only because they do not realize the amount of risk, judgment and careful handling that go into the presentation of fine talent, and especially dance talent. Sol Hurok, leader in the field, has been much lauded. But Mary Bran is hardly a wallflower. Her success with dancers can best be expressed in her own words:

"To the general public dancers seem very peculiar people. They think of them as temperamental — Spanish dancers particularly so. Well, I have seen temperamental dancers, classical as well as Spanish. But I excuse them all in advance.

"When I start out to meet them as they arrive for a performance I say: 'Mary,

Dr. Mary Bran

these people have been traveling all night — probably in a cramped position that is bad for dancers' legs. They have been on tour for a long time, travelling in bad weather, eating food that upsets their stomachs. Be kind to them.

"When a soldier is sick he is sent to the hospital. When a dancer is sick she must still go onstage and be beautiful and charming. I pity dancers, on a long tour especially. After all, they are not made of iron."

Getting up from the floor, where she has been sitting cross-legged, like a dancer herself, Dr. Bran looks out her window down over Los Angeles: "The ladies of Beverly Hills have wonderful husbands who give them mink and diamonds. Still they run to the psychiatrists. They are given all sorts of care and lots of expensive vitamins.

"Dancers get none of this. They have not even time for a personal life. Yet they have needs like everyone else.

"People say that dancers are jealous, that they will do anything to one another to get just one little step ahead. Well, husbands and wives who love one another dearly get jealous too. Have you ever heard of a dancer who got so jealous of another dancer that she killed her? No. I have had girls cry on my shoulder, seen many boys gloomy. But they control themselves and go right on working."

"What can I do to show that I admire them? First I must get past their road managers, who growl at me, protecting their artists like tigers. The usual first meeting between artist and impresario is in the dressing-room. The dancer looks into the mirror as the impresario walks in, says 'hello', continues her make-up.

"But I have already had the first meeting at the terminal. I have selected not only the hotel, but also the room I feel it is right for the dancer to live in. Dancers are as different temperamentally as they are facially. At the theatre I have seen that the stage is free of dust and tacks, that the dressing-room is clean, with a gift of oranges on the make-up table, and fresh tissue in the bathroom.

"To me, a dancer becomes part of my family when we sign the contract. I too must live, but I have learned that I do better at the box office if I spend my time backstage where the artist needs me."

Uniquely enough, Mary Bran chooses her dancers by sound. "The stage floor," she says, "responds to a dancer as a keyboard responds to a pianist. The wood becomes alive. With my eyes closed I can tell by the sound whether it is an artist who is dancing."

Attesting to her good judgment are many mementos in her Hollywood Hills apartment. One is a framed newspaper picture of a distinguished group of men surrounding Mary Bran, who stands behind a seated Anna Pavlova.

"New Year's Eve, December 31, 1925," Dr. Bran translates the German caption. "I was in charge of a charity performance at the Hotel Esplanade in Berlin. Pavlova danced. Afterwards there was a ball, and I was the one to lead her from her dressing room through the salle.

"She moved so lightly that I thought I was guiding not a woman but a feather. Yet she pressed my arm so hard that she made a blue spot. I said to her, 'What is the matter with you, Anna Pavlova?' She said: 'I like people, but they crowd me. Only on the stage am I free — without chains.'

"Pavlova was a shy one," Dr. Bran remembers. "Like many of the greatest artists, she died each night just before she went on stage. Then, by that magic which people can only try to explain, she came vibrantly alive."

There is a set of pictures on Dr. Bran's living room wall which constitute one of her greater treasures. They are embroidered copies, made with great beauty, by nuns, of the paintings by Bilibin of Diaghilev's *Coq d'Or*. "They are one of the few things I saved when Paris was occupied. I took them out of the frames and rolled them in a torn pillowcase," she explains. Looking at them brought back memories of Tamara Karsavina.

"Karsavina was a great beauty. I used to say to her: 'Tamara Karsavina, I could sit and just look at you for hours!' She was quiet, always the lady. There was no confusion whatever around her. I gave a banquet, with only champagne to drink, after her performance at my cabaret at Zoppot. Everyone who was there talked for years of how elegant she was. Karsavina, Pavlova, Vladimiroff — there

(Cont'd on Page 76)

Do You Want To Be An Actress?

This *summer* be an *apprentice* in the leading summer stock theatre specializing in training

NEW YOUNG TALENT

Send for free photo story "HOW JEAN BECAME AN ACTRESS."

GATEWAY PLAYHOUSE

Est. 1941 Bellport 12, L. I., N. Y.

Ages 13-18 . . . state age when replying

PEARL LANG & CO.

TWO PREMIERES

SUN. FEB. 14, 4 P.M.

HUNTER PLAYHOUSE, 68 St. & Lex.

ADM: $2.50 — RES; TR 4-7743 9-11 A.M.

Checks payable to: 8-11 P.M.

Johann Mitchell

57 W. 86 St., NY 24

Box Office open Feb. 14th from 10 A.M.

Saturday Eve., Feb. 20, 8:30

BROOKLYN CIVIC BALLET CO.

ALAN BANKS, Artistic Director

Concerto (new); Les Petits Riens (new); L'Arlesienne; Pas de Deux (Bluebird)

PRICES: $1.50, $2.00, $2.50

BROOKLYN ACADEMY OF MUSIC

30 Lafayette Ave. STerling 3-6700

VERA NEMTCHINOVA

Prima Ballerina • Ballet Russe

Ballet Classes for Children & Adults

Beginners • Intermediate • Advanced

FOWLER STUDIOS

169 E. 86 St., N.Y. 28 • SA 2-1520 & WEST ST., So. Jamesport, L. I. • JA 2-3798 • EL 5-2783

BALLET ARTS

Instruction under World Famous Artists

AGNES DE MILLE,
BHASKAR
DANNY CARROLL,
HENRY DANTON,
VLADIMIR DOKOUDOVSKY,
LISAN KAY,
PETER NELSON,
VLADIMIR KONSTANTINOV,
YEICHI NIMURA,
LUIS OLIVARES
NINA STROGANOVA
CALVIN von RHEINHOLD

Classes in Ballet, Adagio, Modern, Character, Modern Jazz, Spanish

Send for Brochure & List of Classical Variations

BALLET ARTS SCHOOL

"61" Carnegie Hall

N. Y. C. 19 • CO 5-9627

BAUM'S HAS EVERYTHING

... and we mean everything!

50 . . . yes Fifty, New and more Beautiful Ready-Made Dance Recital Costumes to select from this season. All shown in Full Living Color in our new Spring Catalog. The low prices will amaze you!

Georgeous New Costume Fabrics that are just out of this world. Dazzling Trimmings that will really make your recital sparkle.

A complete Line of Dance Footwear, Leotards, Tights and Accessories that are tops in quality, bottoms in price.

Teachers: Write (on your business letterhead) for BAUM'S completely new 1960 BLUE BOOK OF DANCE PRODUCTS—Your recital will be better than ever!

COSTUME FABRICS ★ DANCE COSTUMES DANCE FOOTWEAR ★ LEOTARDS

BAUM'S inc.

SINCE 1887 **106 - 112 SOUTH 11th STREET • PHILA 7, PA.**

Distributors of CAPEZIO—DeLUCO—DANSKIN PRODUCTS

LOOKING AT TELEVISION

WITH ANN BARZEL

This was girls' month on TV, but I am afraid I cannot shout "Hooray." At least not for contributions to the art of dance, even if long looks at Cyd Charisse, Juliet Prowse and Taina Elg could rouse a hearty "Hooray for girls" from a segment of the viewing public. We don't begrudge them the joy of feasting their eyes, but was it for this the girls did their barre work faithfully for years? The presentations, costly and elaborate, just did not add up to exciting dance.

Let us consider the extravagantly produced "Meet Cyd Charisse" show of Dec. 28. Even as a leggy, talented 17-year-old in Adolph Bolm's Los Angeles studio, she was glamorous. But she was infinitely more interesting dancing in a ballet class than in the jazzed-up program arranged for her to meet the TV public. The film star is a fine dancer and a beautiful woman. Both assets come through with no effort. But when the public is invited to be with her for one hour, the material should be as fascinating as the girl — not stilted and slick. Part of the trouble was that the major part of the dancing was by Miss Charisse and partner James Mitchell. The group did too little. There were three production numbers, smothered in a great deal of framework, introductory pantomime and etcetera.

The first was the best. This was a cocktail party at which Miss Charisse and Mitchell met. They were acutely aware of one another. Everything faded, and away up on the clouds they danced to Gershwin's "Love Walked In." The dance finished, they were again back at the cocktail party, nothing changed. It is a good dance idea, and one really suited to the mediums of dance and television. But the party setting was given more time than the dance. The cameras swung around and picked up all sorts of guests and activities that had nothing to do with the central matter. The dance was quite conventional. Cyd Charisse's beautiful développé was the specific movement theme, and choreographer Eugene Loring spotlighted it in a variety of lifts. There was little for Mitchell but be the romantic partner.

The longest ballet was set in an oriental crime center with sinister characters sneaking through narrow streets, conking people on the head and snatching jewels. James Mitchell, in turtleneck sweater and tight trousers, crept and swaggered around and finished up in a slinky dance with Miss Charisse in what was certainly an opium den. It ended with the lady's knife in the guy's back and the police at the door. Charisse archly seductive in tight skirt and coquetting behind a fan has its point, but this was not material worthy of two such dancers.

A jazz number had Miss Charisse in a sequin leotard to recommend it, and boys beating sticks and tambourines. The show's finale was in a ballroom with Cyd singing "The Last Dance" and the group dancing very conventionally. In between there was Charisse being sung to by Tony Martin or in a so-so comedy bit with Eve Arden.

The star's wardrobe was lovely, adhering mostly to draped materials, and Charisse drapes well. The whole show stacks up with some good TV. It was not an unpleasant hour — if sitting in front of a television set is for whiling away the time. But if one asks more — uh-uh.

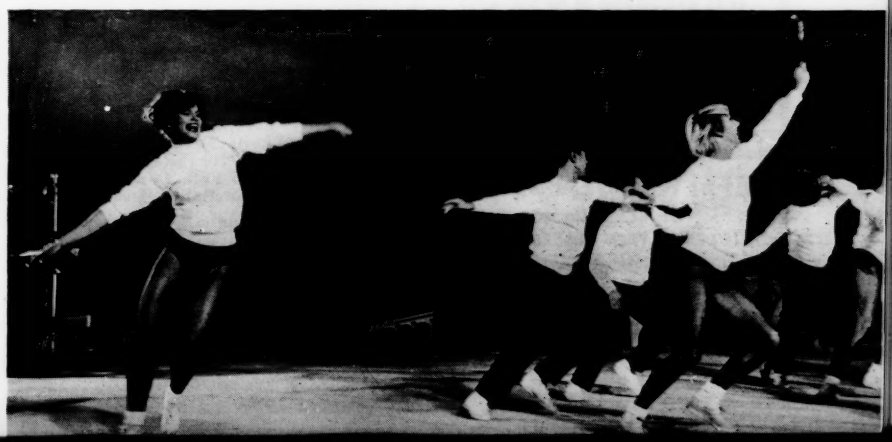
Much was promised and expected of Juliet Prowse on the Frank Sinatra show of Dec. 13. She had Tom Hansen to choreograph her three elaborate numbers, but, according to this presentation, she is not terrific as a dancer. Miss Prowse did a jazz number out on a desert, but since the network lost the sound, one cannot judge the total effect. Certainly she was not particularly interesting without accompaniment. The new star also danced a Spanish number with a group of boys, and did little more than demonstrate she has vivacity. She was least adept in a Chinese dance on points. Perhaps it was the desert sands, which hardly seemed an appropriate setting.

Agnes de Mille presented her *Cherry Tree Carol* on the Dec. 18 Bell Telephone Hour, which featured Christmas music. On a vast stage its styled naiveté is touching. TV brought the performers too close to reality and the present. The style looked artificial and pretentious, the de Mille choreographic mannerisms loomed too large, and as theater the whole seemed lugubrious rather than beautifully naive. As dance it was simply dull.

The Telephone Hour, which has been presenting some of the best dance on the airways, fell down in that department on Jan. 1 with a second presentation of the previously successful quartet, Allegra Kent, Taina Elg, Jacques d'Amboise and Gene Nelson. The fault was with the choreography, credited to Nelson. The big number was set in a modern art museum. That had tremendous possibilities for clever dance. After a busy opening (by what seemed like supernumeraries rather than dancers) one expected amusing, even beautiful reactions to the pictures. But the dancers merely did steps or mimed bafflement. They did not react stylistically or plastically to the surrounding art. There were but two good moments — a playful multiplication of arms about a statue, and a bit where d'Amboise placed Kent on a ledge and suggested he was a sculptor molding his clay. The dancers performed well, but they certainly had inferior material. The difference between d'Amboise and Nelson as performers was, unfortunately, also obvious.

A more clever number on the same show was the take-off on motion picture production numbers of a former era, with Taina Elg on points dancing too gaily

(Over)



Juliet Prowse, dancing star of the Jan. Frank Sinatra Show, rounds a curve during rehearsal for a 5-minute dance sequence featuring Miss Prowse. The taped result lacked spontaneity. For a full-length background story on the South African-born dancer, who will soon be featured in the movie "Can-Can," see the March issue.

Coming DMA Events of 1960

- **NEW YORK CITY PRE-CONVENTION BALLROOM**
  July 9 and 10 — Roosevelt Hotel, New York City
  Open to ALL dance teachers and their assistants
- **NEW YORK CITY CONVENTION**
  July 11 through July 16 — Roosevelt Hotel, New York City
  Open to ALL dance teachers and their assistants
- **MIAMI BEACH TEACHER TRAINING COURSE**
  July 25 through July 29 — American Hotel, Miami Beach, Fla.
  Open to ALL dance teachers and their assistants
- **MIAMI BEACH PRE-CONVENTION BALLROOM**
  July 30 and 31 — Americana Hotel, Miami Beach, Fla.
  Open to ALL dance teachers and their assistants
- **MIAMI BEACH CONVENTION**
  Aug. 1 through Aug. 5 — Americana Hotel, Miami Beach, Fla.
  Open to DMA members and their assistants only

For information write:

Dance Masters of America

Marie Laurent Lasseigne, Pres. Leroy H. Thayer, Sec'y

226 N. Division Street, Salisbury, Maryland

"ACROBATICS"
Specialized Training
JOE PRICE CO. 5-8877
1697 Broadway Suite 302 N. Y. C.

STEFFI NOSSEN SCHOOL
of Westchester
CHILDREN TEEN AGERS ADULTS
Master Classes
3 Winged Foot Drive, Larchmont, N. Y.
TE 4-0785

CHALIF
A Wealth of Dance Material
Over 1,000 Dances
Complete Ballets
Chalif Text Books
Music for Exercises
Chalif Folk Dances
Records for Ballet Technique
For your convenience
Complete descriptive Catalogue
CHALIF PUBLICATIONS
P. O. Box 224 Chatham, N. J.

TV *(Cont'd from Page 17)*

while being adored by a tap dancing ensemble of boys, all to the strains of "Broadway Melody."

The changing seasons bring seasonal offerings. This month it was Christmas, falling snow and frozen lakes. As every year, kiddies in profusion and toys came to life in dance. The most kiddies were offered by Ed Sullivan (Dec. 20) who allowed Phil Jones to present his adorable, not untalented, but rankly amateur pupils.

Typical of toys coming alive was the offering on the Perry Como Show of Dec. 23. This included a ballerina doll in turn and toe shoes who did everything but dance.

Snow and ice means skaters and dancers who do routines that always look like the choreographer was thinking of Ashton's *Les Patineurs*. That may be unfair. After all, how many ways are there of simulating skating? The conceit has been practiced in ballet for more than a century. The Arthur Murray Party of Dec. 22 had a diverting dance in this genre by James Starbuck. The Pat Boone Show of Dec. 24 had three couples gliding on a pond. It was a nice number, and agreeably uninterrupted.

More realistic as skating, and closer to good dancing was skater Dick Button in an original fairy tale, in beautiful icy pastels on the Dec. 20 Hall of Fame.

One does not weary of Menotti's *Amahl and the Night Visitors*, an annual Christmas broadcast. However this year the John Butler dance for the awestruck shepherds seemed less suitable than formerly. Glen Tetley and Carmen de Lavallade were still among the dancers, but there seemed too much of the shyness and timidity and these gestures and movements were too broad. When the trio got down to dancing, the dance was unimportant alongside the first-rate singing.

Although seen only in the Midwest, I must mention the appearance of Alicia Alonso on At Random, a midnight to 3:30 a.m. conversation show featuring unrehearsed talk on any topic by intellectuals, notables and celebrities from every field. The celebrities usually just sit and look pretty. Miss Alonso, looking beautiful and chic, did more than hold her own with a group that included scientists, a criminologist, a theologian and historian. She was the talk of the Chicago columnists and of balletomanes who stayed up to 3:30 a.m. to catch the show. *THE END*

TEACHERS!! STUDENTS!!
- The 16 Basic Steps of TAP
- Illustrations of each STEP
- How to form Combination of Steps
- How to count Syncopation & Rhythm
- How to read, write, form routines

$3.00 All Subjects in 1 Complete Book **$3.00**
Send check or money order to
FAIRYLAND U.S.A. INC.
BOX 785, NEWARK 1, N.J.

DANCERS — BE LITERATE!
LEARN **LABANOTATION®**
Correspondence Course for Ballet Dancers
DANCE NOTATION BUREAU, INC.
47 West 63rd Street, N.Y.C. 23 EN 2-7740

BALLROOM ROUTINES
FIFTY (50) CLASS AND AUDIENCE TESTED ROUTINES FOR YOUR TEACHING SUCCESS
Write for Literature
JOHN CLANCY
218 W. 47th St., N.Y.C. 36 JU 6-4992

EDNA LUCILE BAUM
Send for list of RECITAL MATERIAL
Children's Dances - Complete Ballets & Ballet Variations
660 North Dearborn St., Chicago 10

EVA VARADY ROUTINES
Mean **PROGRESS** leading to **SUCCESS**
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List
Carnegie Hall, New York 19, N. Y.

Routines By **BUSTER COOPER**
CHOREO RECORDS
Sheet Music Available
Send for brochure
tap • jazz
modern
novelty
Order Direct or From Your Distributor.
BOX 4952 • DALLAS 6, TEXAS

DANCE BOOKS
Current and out-of-print on all phases of dance.
Free catalogues on request
THE DANCE MART
Box 315, Midtown Station, NYC 18

THE NAME DROPPER

What makes a fellow become a dancer? During rehearsals of a recent Hollywood TV show, several male hoofers were cornered for an interesting variety of answers to the question.

Said Fred Curt: "Actually, I wanted to be a doctor. I used to watch my kid cousin, who was a dancer, and I started studying dance on the side. One day I got a call to replace someone in *Allegro* on Broadway. Right away I got hurt and spent a month and a half in the hospital with a dislocated elbow. That's when I thought I'd better become a doctor after all!"

Jack Tygett replied: "I played football in the Army, then went to the U. of Illinois — but couldn't get on the team right away. To keep in shape I took up ballet. That did it. My wife and I also teach dancing now, and I try to show how dancing and sports are related."

Roy Fitzell's answer: "My mother said that I always went to see Fred Astaire movies and came home dancing."

Jimmy Huntley: "I was born with a dislocated hip and it grew that way for a year before anyone discovered it. The doctors recommended physical theraphy, and my folks had me take dancing lessons — and a career was born."

Nick Covacevich: "I joined the Lester Horton Dance School when I was 16 to build up my arches."

And, finally, Bert May: "The night I was born my mother was doing the Charleston, thus exerting a pre-natal influence on my career."

•

In a *New York Times* Sunday roundup John Martin came up with a nice tidbit of dance scholarship about Gilda Gray, who died in Hollywood Dec. 22 at the age of 60. The glittering "Follies" and film dancer rose to stardom, in the pre Elvis Presley Nineteen Twenties, main ly because of her creation and tireless execution of the Shimmy. But we learn from Mr. Martin that in 1921 Miss Gray starred in a non-Shimmy ballet, *Russian Toys*, created for her night club appearances by the great Michel Fokine.

DONALD DUNCAN

MERCE CUNNINGHAM
and dance company at the phoenix theatre tuesday evening february 16 8:30 p m three new york premieres with orchestra

Bachelor of Arts Degree with a Major in Dance
Combines professional training with a liberal arts education
JORDAN COLLEGE of MUSIC
BUTLER UNIVERSITY Indianapolis, Indiana

You can earn a Bachelor of Fine Arts Degree in Ballet at Texas Christian University
Write
David Preston, dir., Fort Worth 29

Little Mary Sunshine

BY LEO LERMAN

Little Mary Sunshine herself, Miss Eileen Brennan — the show's star.

On November 18, at the Orpheum Theatre down on Second Avenue and 8th Street in New York City, an almost totally upheralded musical opened—off-Broadway, off the beaten route of "hit" shows . . . way, way off in matters of stars and known production aides. And the most curious thing happened almost as soon as the curtain of the tiny Orpheum Theatre (seating capacity permitted, 199) went up: the show became a "hit," and almost everybody connected with it immediately became "prominent in the New York theatre." Anyway, that is how it seemed.

This happy saga continues. Today *Little Mary Sunshine* is the biggest musical draw off-Broadway has had: actually it is one of the biggest draws off or on Broadway. Its author, Rick Besoyan, a former music teacher, is "being sought" by all sorts of name producers in the theatrical and movie capitols of the world. Its choreographer (he also staged the entire show), vetern dancer Ray Harrison, will be choreographing the new Hermione Gingold revue, *It's About Time*. Star Eileen Brennan, making her New York stage debut in this musical, has all sorts of offers . . . A lovely consequence, all this, to the dream Rick Besoyan has nourished for almost four years. It took him three years to perfect his *Little Mary Sunshine*, and another nine months to raise the $15,000 needed to produce it. During rehearsals he lost some twenty pounds. But time, loss of weight — none of this matters today: the result is such a delight to so many.

Little Mary Sunshine is a delight because it never oversteps the bounds of its convention and because within its convention it is witty, theatre-wise, uninhibited and wonderfully controlled. The show is an evening-long spoof of the sort of operetta which brought glory and wealth to Victor Herbert, Rudolf Friml, Vincent Youmans, Sigmund Romberg, even Jerome Kern. Today's TV audiences know Rick Besoyan's book, songs, lyrics (or reasonable facsimilies thereof) as the cinema materials which Jeanette MacDonald and Nelson Eddy seriously interpreted. Vintage operettas have been spoofed before: there was a glorius lampoon in that long-ago *Strawhat Revue* which brought Danny Kaye to Broadway attention and confirmed Broadway in its suspicion that Imogene Coca was, indeed, a very funny girl, but that was years ago. Let it suffice then that *Little Mary Sunshine's* nearest forbear was (and is) Sandy Wilson's *The Boy Friend*. Both musicals are of the same genre. *The Boy Friend* cut deeply: was not only a spoof of a musical comedy style, it dissected a whole

Young Ladies from "a very proper school," and bluff Forest Rangers. L. to r.: Rita Howell, Arthur Hunt, Jana Stuart, Mark Destin, Sally Bramlette, Joe Warfield, Ed Riley, Elaine Labour, Jerry Melo, Floria Mari.

Ray Harrison, left, staged and choreographed the entire show. Rick Besoyan, right, wrote the book, lyrics and music.

Right:
Front row: Floria Mari, Jana Stuart, Eileen Brennan, Mario Siletti, Elmarie Wendel. Back row: Mark Destin, Eliane Labour, Rita Howell, Sally Bramlette, Joe Warfield, Ed Riley.

Photos by Friedman-Abeles

period's foibles and mores. *Little Mary Sunshine* lampoons the old-fashioned operetta and merely scratches the surface of an era, but what hilarious scratches!

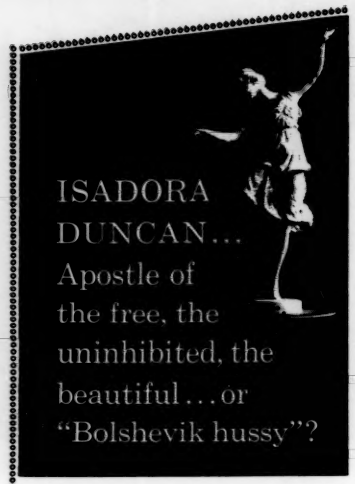
Rick Besoyan supplied the materials; Ray Harrison and his actors make them live gloriously. Mr. Harrison has a deft hand with a knife, especially when he is slicing up the giddy conventions of a bygone operetta world. Here, in this saga of Forest Rangers, proper finishing school misses, good and bad Indians, miscreant villains, skampering soubrette maidservants, true-blue heros and dimpled-darling heroines, he has a field day. But never once, not in a gesture, not in a dance step, does he cause his actors to do the slightest bit too much. His sense of satiric proportion is infallible.

Little Mary Sunshine is threaded with dance patterns or movement patterns which are distinctly and individually choreographic: each one makes a sharp, telling satiric point. The most sustained "dance" number is titled, I believe, "A 'Shell Game'." It is danced by John McMartin, Ray James and Elmarie Wendel. It is the "Indian" number to do in all Indian numbers, for Ray Harrison has employed in it all of the clichés ever "invented" for just such numbers when audiences swooned with them rather than at them.

In Eileen Brennan, Little Mary Sunshine, producers Howard Barker, Cynthia Baer and Robert Chambers have found the ideal exponent of Mr. Besoyan's jape. Miss Brennan sings, dances and acts as though she has eaten silent movies all of her days, specially those vintage flickers enhanced by the exquisite playing of Miss Lillian Gish. When asked what motivated her pixillated carrying on, Miss Brennan opined that her art derives from a careful study of Walt Disney's *Snow White*. There's that to it, too, but most of all the craft of Miss Brennan's superb performance derives from some deep intuitive knowledge of just how to play, sing and dance the very special comedy required. She is, indisputably, a star — that is, if she can do anything else, work in any other way as brilliantly as she does in *Little Mary Sunshine*. My hunch is not only that she can but that she will . . .

The entire *Mary Sunshine* company is nimble-footed and twinkle-toed. Space does not permit singling out each one. But what a perfect company this is . . . now in *Little Mary Sunshine* and later — well, why don't the producers of this happy, happy musical form its company into a permanent musical comedy troupe? In this gruesome season of 1959-1960, that would be wonderful news. *THE END*

Indians both make-believe and real. L. to r.: John McMartin, Ray James, Elmarie Wendel.



A man who knew her well separates the myths from the facts (which are so fantastic they might well inspire myths!) in a fine biography of this extraordinary woman.

ISADORA

A Revolutionary in Art and Love

By ALLAN ROSS MACDOUGALL

Illustrated with photographs. $5.00, now at your bookstore

THOMAS NELSON & SONS

STUDY WITH A RECOGNIZED AUTHORITY

Eileen O'Connor

Author of
"Flexing for Ballet"
"Elementary Full Point Ballet Technique"
"Intermediate Full Point Ballet Technique"

Special Features:

- Italian fundamental technique
- Russian Classic Style
- Detailed correction of faults
- Classes limited to avoid crowding
- ADULT BEGINNERS a SPECIALTY
- INTENSIVE CLASSES TEENAGERS
- GRADED CLASSES CHILDREN

For information please write to

EILEEN O'CONNOR

ACADEMY OF BALLET PERFECTION

156 W. 56th Street, New York 19, N. Y.

CO 5-9545 **EL 5-1636**

A monthly resume of job opportunities

PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

The market for young performers to appear in adult shows on B'way and around the country is now very open. According to Tommy Panko, assist. to choreo. Onna White on *Take Me Along* and *Music Man*, the age group in which juvenile dance talent is scarcest is between 9 and the early teens. Though legal hiring age is 7, the very young quickly outgrow their parts, sometimes also their promise — the older, their interest.

Almost every musical featuring juvenile talent on B'way is open to applications for replacements, understudies or standbys for NYC, national or overseas companies. Both Mr. Panko and Joe Layton — who choreoed *Sound of Music*, *Once Upon A Mattress* and the trying-out-*Greenwillow*, due for March 3 B'way opening — agree that in general an attractive, likable child quality is more important than outstanding technique.

The young roles fall roughly into two categories: those to be filled by dancers of the proper age, and those to be danced by people who "look" the age. Of the sixteen juvenile roles in *Gypsy*, casting director Michael Shurtleff, of the Dave Merrick production office, 246 W. 44 St., reports that about half may be portrayed by those a few years older — generally boys who look like "young teenagers." In *Take Me Along*, Shurtleff advises, the 15-year-old ingenue role was until recently danced by older Zeme North — whose next role is the romantic lead opposite Tony Perkins in *Greenwillow*. There is no immediate replacement call for that part, but dancers with classical ballet and jazz, who look 15 and like "a young Eva Marie Saint," blonde, fragile, willowey, may send credits for future reference to Mr. Shurtleff.

More urgent is the call for the Robbins' musical. Mr. Shurtleff says that *Gypsy* seeks a group of girls to look about 8-12, average 42" tall, and several boys 43-50" tall, to look 14 or 15. The heights are important. All dancers in *Gypsy* must tap, sing and act, and some should also have ballet. Contrary to general rule for children, this is one vehicle in which dance technique is important. At least one role (the precocious little girl performer) calls for good point work, some acro and tap, singing and "personality plus." A road company and possibly also a London company of *Gypsy* may be set up next season.

Eddie Blum, casting director for the Rodgers & Hammerstein office, 488 Madison Ave., who previously reported such a shortage of Oriental-looking adult dancers for the NYC and London companies of *Flower Drum Song*, says casting difficulties are so serious that for the juveniles needed, he expects to have to "work around" ages and roles. Casting of Chinese-looking performers who jazz dance well enough for the Carol Haney-choreog. musical has been so tough that, after two years, says Mr. Blum, he is "still trying to put together a national company." Especially needed are a strong boy dancer looking about 13-15 and three girls ranging from 7 to 13. Mail photos and resumés to Mr. Blum.

Also to this office go applicant credits for *Sound of Music*. The principal juvenile dance role is for a girl 15-16. According to choreo. Layton, she should have sound classical ballet training, to perform solo and in ensembles, and must be an expressive all-round performer, able to act well and sing. She plays the oldest of seven children. All these boys and girls should have "a healthy, Alpine" appearance. They may be dark or fair-haired, but attractive in personality. The

smaller children have no set dances, but need to move well to join in polkas or waltzes. Good clear singing voices adaptable to yodeling are essential. Boys sought are 10 and 13, plus a standby. Girls should look 7, 8, 9, 12 and (the lead) 16.

There are no children in *Once Upon A Mattress*, but several in *Greenwillow*, which features 13-year-old Ian (Inty) Tucker, who, according to the choreo, could sustain a good dance role if necessary. *(Not surprising, since he is the son of well-known ballet instructor Nenette Charisse and B'way choreo Robert Tucker. Ed)* Don't contact Mr. Layton directly. Mail credits to Robert Willey-Frank Productions, 157 West 57th St. Roles for which replacements will later be sought include a girl who looks 5 or 6 and one who looks 7 or 8, a boy about 9 and, for the Tucker role, one about 12. Applicants should be "natural youngsters, friendly, gawky" and with no strong national characteristics of any kind, to fit the locale of an imaginary country.

Projects are underway for an Australian company for *The Music Man*. This musical may also add a London company later to the existing B'way and national companies. It accepts pix and resumés addressed to casting director Lillian Stein, c/o the Kermit Bloomgarden Prod. office, 1545 B'way. The six children featured in the show fall into the "difficult" age group, but two have surprisingly avoided the usual pitfalls.

Both Layton and Panko estimate the average "life" of a child in one part as about one year, when role and costume are outgrown. Then, except in the case of rare musicals like *The King and I*, where so many children are used that they can be promoted to the next age bracket, the child has to be released. In *Music Man*, reports Mr. Panko, the company has been blessed with brother and sister Bob and Pat Mariano, now 14 and 16, who "dance so well that they are cast and featured as dancers." As they are included in all the musical numbers and (also by good fortune) have not grown very much in height, there has been no need to replace them. However, the company is "constantly on the lookout" for children, particularly for the younger roles, in which there has already been turnover. Especially needed are girls who look 7 or 8 and boys about 9 or 10. The children should be able to dance well in the big numbers, but dancing technique is secondary to "simplicity and charm."

THE END

June Taylor SCHOOL OF THE DANCE

Specializing in every phase of the Dance

BALLET • TAP • MODERN • TOE
ACROBATIC • MODERN JAZZ
MUSICAL COMEDY

AWARD WINNING TV PRODUCTIONS AND DANCE ROUTINES AVAILABLE.
For information and prices, write Dept. P-02
The June Taylor School of the Dance, Inc.
1755 Broadway, N. Y. 19, N. Y.

Children 4 years and up —
Teenagers—Adults—Professionals

Special courses for teen-agers training for a professional career

THE JUNE TAYLOR SCHOOL OF THE DANCE, Inc.
1755 Broadway at 56th St., N. Y. 19, N. Y. Tel.: JU 2-1780

AMERICAN BALLET CENTER
Dir.: Robert Joffrey
Official School of
THE AMERICAN BALLET CENTER CO.
and the
ROBERT JOFFREY THEATRE BALLET
Faculty: Robert Joffrey • Gerald Arpino • Lillian Moore
Fernand Nault • Rosa Sternov • Beatrice Tompkins
Diana Dear — Children
AMERICAN BALLET CENTER 434 Sixth Ave., N.Y. 11 (cor. 10 St.) ALgonquin 4-8520
School approved by government for foreign students

Ballet Russe de Monte Carlo School of Ballet

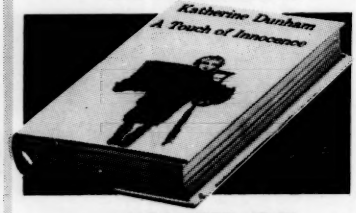
SEVEN ARTS CENTER
120 Madison Avenue
New York 16, New York

A Complete Schedule of Ballet Classes for Children, Intermediate, Advanced, Professional, and Adult Beginner Students.

Faculty: Maria Swoboda, Frederic Franklin, Leon Danielian, Anatole Vilzak, Edward Caton, Casimir Kokich, Gertrude Tyven

For information, schedules and rates:
Ballet Russe de Monte Carlo School of Ballet
120 Madison Avenue, New York 16, N. Y. Telephone ORegon 9-9489
Philadelphia Classes, Times Auditorium, S.E. Corner Broad & Spruce Sts., VI 3-5708

"One of the most extraordinary life stories I have ever read... an astonishingly good book." – ELIZABETH JANEWAY
N. Y. Times Book Review



A TOUCH OF INNOCENCE
by Katherine Dunham

"The unforgettable record of her first 18 years. It is deeply touching, written with frank intimacy, but with detachment and with the sureness, the incisiveness of a seasoned novelist . . . a remarkable book. It has the fascination of fiction, the exciting impact of fact. It proves that Miss Dunham is a gifted writer." – *Chicago Tribune*

$4.95 at all bookstores

HARCOURT, BRACE AND COMPANY

EDNA L. McRAE
SCHOOL OF THE DANCE
Keith Allison — Associate
Ballet — Character — Tap
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, ILL. Phone: WEbster 9-3772

SCHOOL OF AMERICAN BALLET

Official School of the New York City Ballet Company

Faculty:
GEORGE BALANCHINE, *Chairman*
FELIA DOUBROVSKA
HELENE DUDIN
ANATOLE OBOUKHOFF
MURIEL STUART
ANTONINA TUMKOVSKY
PIERRE VLADIMIROFF

LINCOLN KIRSTEIN — President and Director
EUGENIE OUROUSSOW — Executive Director

2291 BROADWAY, NEW YORK 24
TRafalgar 7-9208

REVIEWS

Reviewed by Doris Hering: New York City Ballet (first half of season); Sanasardo & Feuer "In View of God"; Aviv Theatre of Dance and Song

Reviewed by Selma Jeanne Cohen: NYC Festival Ballet; Adam Darius & Co.; Susana & Jose; Finnish National Ballet.

New York City Ballet
New York City Center
December 8 - January 10, 1960

One wanders experimentally through a ballet season (in this case, the first five weeks of the New York City Ballet's nine-week mid-winter tenure), noting cast changes, watching young dancers blossom and grow, savoring favorite dancers in favorite roles. Then suddenly there is a surmounting moment of insight . . . one that makes other aspects of the season seem secondary.

For us, that rediscovery was Balanchine. One takes him a little for granted as the serene classicist reflecting musical structure in tempered, logical movement. But with his *Night Shadow* (newly staged for this company by John Taras, and premiered January 6) as the touchstone, we realize how deep Balanchine's social awareness can be and how clear his sense of artistic identity.

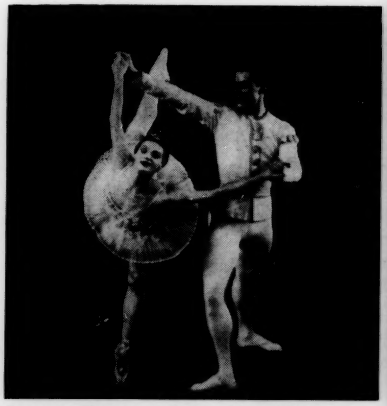
In *Night Shadow*, which Balanchine first staged in 1946 for the Ballet Russe de Monte Carlo, and which has subsequently turned up in the Grand Ballet du Marquis de Cuevas and in the Royal Danish Ballet, there is a glittering social gathering led by an aloof Baron and his mistress. The gathering has the momentum and cohesiveness of people, all of the same social level, all bent on having the same kind of good time.

A Poet enters. He is slim, quiet, brooding. The Baron, reluctantly, almost condescendingly, introduces him to the Coquette, who snares his immediate interest. But at the moment of highest intensity between them — a pas de deux on an empty stage — the assemblage returns. All are caught in the whirl of a mazurka, and by a swift, suave manoeuvre, the Coquette leaves on the Baron's arm; the stage is cleared; the Poet is alone. So much for Balanchine's first comment — that in terms of organized society, the artist is an isolate. And he is at the mercy of the man of wealth.

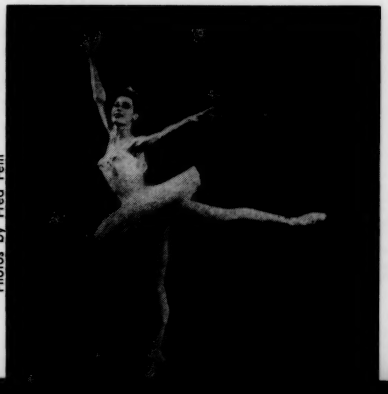
This same theme came up in Gian-Carlo Menotti's *The Unicorn, the Gorgon, and the Manticore*. But where Menotti stated

NYC Ballet's six Sugar Plum Fairies, and Cavaliers:
Violette Verdy and Nicholas Magallanes

Melissa Hayden and Jacques d'Amboise



Diana Adams



Patricia Wilde and Jonathan Watts

Photos by Fred Fehl

it almost as a plaint, Balanchine incorporated it into a broader fabric.

Balanchine's *Apollo* and his *Orpheus* are closely related to *Night Shadow*. In *Orpheus* the artist is again victimized. He loses his wife; is destroyed by the Furies (a classic version of the ladies in Jerome Robbin's *The Cage)*; but finds immortality symbolized by the soaring of his lyre above Mount Olympus. In *Apollo* the artist makes a conscious choice that leads him to inevitable isolation — but again to immortality.

Orpheus, Apollo, and the Poet in *Night Shadow* have another attitude in common. It is the pursuit of the unattainable as symbolized by a woman.

How glidingly remote is the Sleep-Walker in *Night Shadow*. She makes her way into the Poet's solitude, and she seems half-dream, half-woman as she eludes his every gesture, his every embrace. And yet, in her detachment, she is sensitive almost to the currents of air between them.

The same pursuit of the poetic ideal also occurs in Balanchine's abstract works like *Serenade*, *Ivesiana* (the dance originally done by Todd Bolender and Allegra Kent), *Agon* (the duet for Diana

(Over)

Allegra Kent and Erik Bruhn

Maria Tallchief and Erik Bruhn

TEACHERS & STUDENTS

WATCH MARCH ISSUE FOR IMPORTANT ANNOUNCEMENT

SPECIAL SATURDAY CLASSES FOR CHILDREN & TEENAGERS

REGISTER NOW

TAP MODERN JAZZ
BALLET MUSICAL COMEDY
NOVELTY

FOR YOUR RECITAL — JACK STANLY TAILOR-MADE RECORDS AND 164 MAIL ORDER (EASY TO ANALYZE) ROUTINES CREATED BY AMERICA'S FOREMOST CHOREOGRAPERS.

Paul Whiteman said, "for silver see Sterling, for dancing see Jack Stanly"

For Description, Mail Order List & School Information Write

JACK STANLY c/o Showcase, 950 8 Ave. N.Y.C. 19, N.Y. . . . phone CI 6-5631

Eugene Loring, *Director*

AMERICAN school of **DANCE**

comprehensive education

7021 Hollywood Blvd. Los Angeles, Calif.

ROBERT LUNNON and DOREEN TEMPEST

Formerly Principal Dancers: SADLER'S WELLS BALLET

For Information Write MARIE COMSTOCK—President

THE ALLEGRO SCHOOL OF BALLET

410 So. Michigan Ave. Chicago, Ill.

MERCE CUNNINGHAM

DAILY CLASSES IN DANCE TECHNIQUE • ELEMENTARY, INTERMEDIATE AND ADVANCED

WRITE OR PHONE FOR BROCHURE: 61 WEST 14th STREET, NEW YORK CITY 11 • AL 5-7240

JNOTATION BASICS, & 3 Little Dances, $5.00 suitable for small children to perform, & serve their teacher as an introduction to the reading of JpictureNOTATION

Jay Notation, 10 E. 85, N.Y.; RH 4-7588

DANCING CAN BE DANGEROUS

In 1949, Dance Magazine told of a leading dancer who visited 31 physicians in vain for relief of an injured knee. Three months of training with our new method of effortless motion corrected her condition permanently. She had thought it was necessary to work "hard" to dance well. She learned that effortless motion was best for grace, skill, projection and the health of the dancer.

Effortless motion can help you improve grace, skill, and strength in ballet, modern, or any form of dance.

Children, Adult — Beginners, Professionals

THE MILTON FEHER SCHOOL OF DANCE AND RELAXATION

200 West 58 St. NYC CO 5-8971

Reprints: Dancing Can Be Dangerous 4p; Dance Therapy for Polio 5 p. Art of Walking (important for dancers) 16 p. pocket size. $1 each.

DANCE EDUCATORS OF AMERICA, INC.

NATIONAL ORGANIZATION
OF QUALIFIED DANCE TEACHERS

SEPARATE MEMBERSHIP
FOR BALLROOM TEACHERS AVAILABLE

For Further Information:
VIOLA KRUSE, Sec'y-Treas. **President: LILLAFRANCES VILES**
46-31 193 Street
Flushing, N. Y.

CHICAGO
NATIONAL ASSOCIATION OF DANCE MASTERS, INC.

Sessions in Chicago **SUNDAYS**
Sheraton Towers **FEBRUARY 7th, 1960**
APRIL 3rd, 1960

Summer Session—July 11th-15th — Convention—17th-21st 1960— Ballroom Workshop—July 16th.

Non-Members invited to write for information and application to join

Previous Normal School and Convention Notes now on sale

Edna Christensen, Secretary — Adele Artinian, President
Executive Office — Suite 1610 — 32 W. Randolph, Chicago 1, Ill.

AMERICAN SOCIETY OF TEACHERS OF DANCING

Oldest Dance Society Organized 1879
Member of The National Council of Dance Teacher Organizations

ALINE BAER, President **LOUISE K. BAILEY, Secretary**
126 No. Fairmont Ave.
Pittsburgh 6, Pa.

Daily Graded Classes in all phases of CLASSICAL BALLET

Thalia Mara • Arthur Mahoney • Hilda Butsova • Yurek Lazowski

SCHOOL OF BALLET REPERTORY
117 West 54th Street, New York 19, N.Y. CI 5-9721
Approved for Students from Abroad

Cecchetti Council of America

Organized 1939

The first non-profit educational corporation of teachers devoted to the art of ballet

For information write:
Membership Chairman: Leona Lucas
7910 Oakman Blvd. • Dearborn, Mich.

Adams and Arthur Mitchell), and even in *Episodes* (the duet for Nicholas Magallanes and Allegra Kent). In each case, almost reverently, the male admires the female, touches her body gently to see how it will move; bends it, folds and unfolds it; treats it not as a person responding to him, resisting him . . . but simply as an ideal, exquisite and unattainable.

As a ballet, *Night Shadow* has weaknesses that measure its poetic intensity. In its opening section it is saddled with a series of four divertissements — a Pastorale for Dorothy Scott, Barbara Walczak, Deni Lamont, and Roy Tobias; a Blackamoor duet for Suki Schorer and William Weslow; a Harlequin solo for Edward Villella; and an acrobat trio for Judith Friedman, Victoria Simon, and Zoya Staskevich. They are devoid of interest even if one accepts them as satirizing the interpolated divertissements of Romantic and post-Romantic ballets.

And in the premiere performance certain elements of timing did not come off. The light signalling the path of the Sleep-Walker wandered like Tinker Bell. And the poignant exit in which she bears the Poet in her arms was accomplished with a bit too much dispatch.

But the performances were matchless. Allegra Kent, melting into backward bourrées or hovering angelically over the Poet's inert body, was indeed a haunting vision. And Erik Bruhn as the Poet offered an almost Hamlet-like portrait of self-containment underscored by passion. Jillana's swift imperiousness as the Coquette was beautifully matched by the cold assurance of John Taras as the Baron.

And Balanchine's use of the music from Bellini's *La Sonnambula* was masterful, especially in the culminating social dance scenes with their sweeping circles and sudden breaks into angry shoulder shakes or other bits of punctuation. Esteban Frances designed an adequate set of greyish columns crowned with sunbursts. And Andre Levasseur's costumes with their jagged skirts had just the right touch of elegance without too much period-literalness.

Major casting event of the season was the return of Maria Tallchief after a prolonged absence and the engagement of Erik Bruhn as guest artist. We found our impression of both dancers surprisingly inconclusive.

In their opening night *Swan Lake*, Miss Tallchief had a palpitating intensity, a winged readiness that was almost touch-

Fred Fehl

Erik Bruhn, Allegra Kent, Jillana and John Taras take curtain calls after NYC Ballet debut of "The Night Shadow."

ing. It was a more fragile portrayal than she has usually given — and more winning. But Mr. Bruhn approached her with a carefulness of gesture and a glacial detachment that prevented the pas de deux from ever coming afire.

This same detachment seemed also to mark Mr. Bruhn's dancing in *The Nutcracker*, in *Symphony in C*, and in *Night Shadow*. And yet it would be difficult not to be stirred by his elegance and by such rarely-found details as the relaxed perfection of his arms in entrechats and the multiplicity of his turns seemingly without preparation.

Most satisfying of Miss Tallchief's portrayals was the Sugar Plum Fairy. Here, alone on stage in the celesta variation, she achieved the shining delicacy of a snowflake glistening momentarily on a windowpane. But in works like *Orpheus* and *Symphony in C*, one felt that in striving for a new lyric dimension, she is at present in a state of transition.

In the Glinka *Pas de Trois* one began to catch strong glimmers of the fine classic dancer that Edward Villella will someday be. How manly and yet playful he was with his two partners, and how securely he executed the inexorable chains of batterie and air work that make this role one of the most deceptively demanding in the Balanchine repertoire. As an actor, Mr. Villella is growing, too. His Thief in *Con Amore* was touched with wonderfully casual bits of humor.

But these new artistic facets are not yet consistent. In *Agon* he tended to fight and dig into the movement of the solo Sarabande, rather than letting it flow easily from the music. And in the third movement of *Symphony in C* he still does not have the taste to restrain his soaring air circles to match those of his female partner.

The only dancer who can hold her own against him in this duet is Violette Verdy. And she does so not by trying to measure his technical aplomb, but by sheer personal magnetism.

There are few dancers with Miss Verdy's gaiety . . . or with her sense of the

(Cont'd on Page 70)

RAOUL GELABERT School of Dance

Ballet—Modern—Body Placement

SPECIAL CHILDREN SESSION

CLASSES STRICTLY LIMITED TO TWELVE STUDENTS

63 East 11th Street N. Y. C. AL 4-0067

Jose Limon Beginners — Intermediate — Advanced **Modern Dance**

Classes Monday thru Friday New Dance Players, 1233 - 6th Ave., N.Y. 19 CI 7-7740

TEACHING CAN BE EASY WITH AL GILBERT ROUTINES

Over 200 Routines Now Available!

★ *BALLET*
★ *TAP*
★ *JAZZ*
★ *MODERN JAZZ*
★ *ADVANCED*

ALL SET TO STEPPING TONES RECORDS

ALSO EXCLUSIVE FROM STEPPING TONES

OFFICIAL CECCHETTI METHOD RECORDS	CHILDREN'S TAP EXERCISES SERIES I
GRADES I THROUGH V	GRADE NO. 1 RECORD 701 GRADE NO. 2 RECORD 702

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

FREE CATALOG AND REFERENCE BOOK

T. M. Reg. Stepping Tones RECORDS

P.O. BOX 64334, LOS ANGELES 64, CALIF.

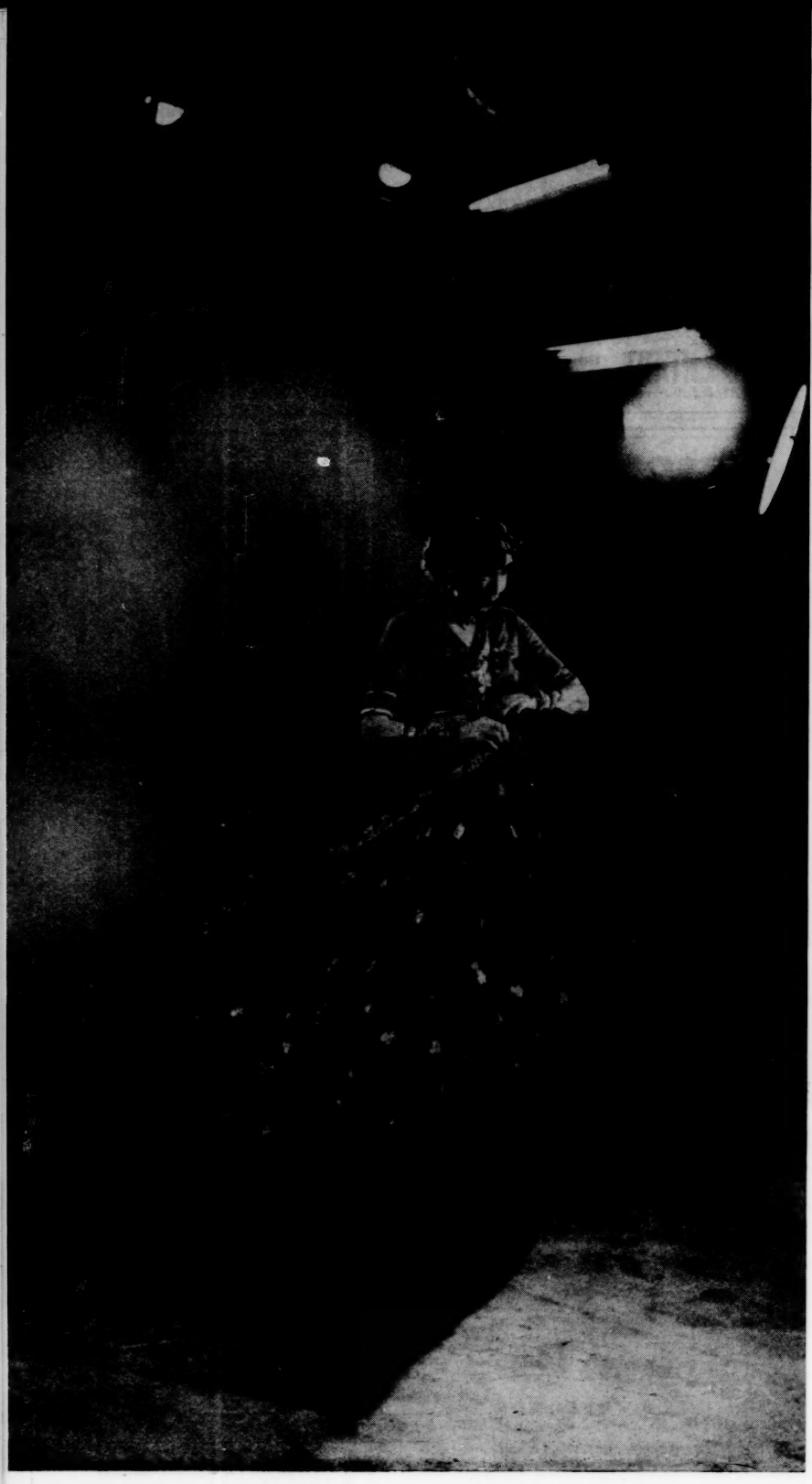
Stepping Tones Records
P.O. Box 64334, Los Angeles 64, Calif.

Send to_____

_____

_____

(please print clearly)



Recent film preserves dances created half-century ago

Ruth St. Denis at 80

There seems to be a case for the theory that those who keep active in the dance are blessed with longevity. In the histories of dancing we find such busy octogenarians and septuagenarians as Louis Dupré, Jean Noverre, Auguste Vestris, Carlo Blasis, Christian Johannson, Enrico Cecchetti, Agrippina Vaganova and many others.

One of today's foremost examples is the amazing Ruth St. Denis. With a blithe finality "Miss Ruth" set straight the differing records when she pronounced that January 20, 1960, was to be her eightieth birthday.

Her tremendous theatrical flair and her magnetic performing personality are marvelously captured in these photos, taken three years ago during the filming of *The First Lady of the American Dance,* in which she performs such milestone solos as *Black and Gold Sari* (shown on these pages), *Cobra, White Jade* and *Yogi.* The 30-minute sound and color motion picture, produced by William Skipper, provides an invaluable record, and it includes Miss St. Denis' own commentary on her dances, some of which were created more than fifty years ago.

In recent years the star has made her headquarters at her studio in Hollywood, devoting most of her efforts to religious dance. She has recently come to New York for a guest teaching engagement at Adelphi College and for a special eightieth birthday party for which hosts were her husband, Ted Shawn; Adelphi President Paul Dawson Eddy; the Dance Collection of the N.Y. Public Library; and the dance publications.

on these pages:
"Miss Ruth" during the filming of "Black and Gold Sari."

PHOTOS BY GUY GILLETTE

"YOUTH DANCES"

"SWAN LAKE";

DANCE AND FILM: AN APPRAISAL

BY ARTHUR KNIGHT

The movies seem to have reached that awkward moment in their growth where intelligent and well-informed people are quite willing to concede that the film is an art form, but adduce all the wrong reasons to support that contention. One shred of evidence that delights them especially is the film's proclivities toward the older arts, today more pronounced than ever. Not only are we seeing full-scale biographies of famous painters and composers, but also feature-length versions of notable ballets and operas. Perhaps a three-hour poetry reading would be proof positive, for some, that the Muse of Celluloid really deserves her place in the Pantheon.

Unfortunately, every well-intentioned step in this direction, when viewed with any objectivity, merely serves to underscore the basic duality of the motion picture camera. On the one hand, it is a creative instrument, a tool that, in the hands of a true film artist, can open up worlds of reality or fantasy impossible in any other art form. Chaplin's synthetic slums, Eisenstein's massive imagining of the court of Ivan the Terrible, Cocteau's glimpse of Hades on earth — these, and more, were made possible only because the man behind the camera so manipulated his machine that they were forced into existence.

On the other hand, because the film is firmly rooted in the invention of photography, the camera can also be used to record the image of things and men in motion. It can reproduce actuality, or slow down movements so that they can be viewed by the human eye, or speed up a gradual process (such as the growth of a plant) to the point where its entirety can be viewed in a comfortable time span. As Iris Barry, the founder of the Museum of Modern Art Film Library, was fond of remarking, "The camera is a machine for seeing better."

These two tendencies of the medium — the creative and the reproductive — seem to meet and clash whenever the motion picture ventures into the realm of the other arts. And paradoxically, the greater the original work, the greater the clash. Mozart's *Don Giovanni*, reduced to film, became the modern equivalent of the Chinese water torture. The Canadian Stratford Festival's version of *Oedipus Rex*, in which Tyrone Guthrie attempted to compromise the pitiless realism of the camera and the austere masked figures on his open stage, only served to bring the fundamental conflict more in the open. Even Sir Laurence Olivier's Shakespeare films, in which many of the problems were not only recognized but solved as well as perhaps they can ever be — even these became most effective cinematically when they departed most widely from Shakespeare's text, as in the memorable battle of Agincourt from *Henry V*.

But much as the ardent cinemaphile might be tempted to reject such works as false art (false *film* art, that is), no one in his right mind could question their value as records. And more than that, their value as a proper means of disseminating first-rate performances of great works in this age of mass communications. To claim that Mozart, or Sophocles, or Shakespeare on film is the equivalent of a live performance is, of course, absurd. Each created for his own medium, and each achieved perfection in his own form, in the style and theatre of his day. But their works have lived, and today, thanks to the motion picture, the remotest village can have Mozart performed by the Vienna Opera, Guthrie's *Oedipus*, Olivier's *Hamlet* — or Ulanova as Giselle.

Since World War II, this realization has dominated the thinking of the Russian film makers. Increasingly, they seem to be using their medium as a means of bringing the great plays, operas, and ballets from the few metropolitan centers to workers and farmers throughout their vast domain. Literary works — *Don Quixote*, the novels of Gorki, the plays and short stories of Gogol, Chekhov, and Pushkin — are translated into film and sent as cultural envoys into the hinterland. Operas by Moussorgsky, Tchaikovsky, and Borodin have been turned into movies. Folk dances, long a favorite on the Russian screen, have more recently been supplemented by formal ballet. Recently we saw Ulanova in Prokofieff's *Romeo and Juliet;* this year, thanks to a reciprocal exhibition contract negotiated by our State Department with the Soviet Union, we can see Maya Plisetskaya dance the Odette-Odile roles in Tchaikovsky's *Swan Lake*.

Unlike the *Romeo and Juliet*, which was completely re-staged for camera, *Swan Lake* is presented as the record of an

With Maya Plisetskaya as Odette-Odile, Nicolai Fadeyechev as the Prince, and Vladimir Levashev as Von Rotbart, the Bolshoi Ballet's "Swan Lake," as filmed in stage performance, presents its most popular casting. The full-length film, in color, opened Jan. 25 in N.Y.'s Normandie Theater, will be distributed nationally by Columbia Pictures later this month.

actual performance at the Bolshoi Theatre (and, in fact, produced by Moscow's Central Documentary Film Studio). Nine cameras were moved into the house and strategically placed to view the stage from a variety of angles, as well as the audience, the dressing rooms, backstage, and the beautiful gold and purple theatre itself. Apparently, under Z. Tulubyeva's direction, the entire ballet was filmed in a single night, although sequences that build out the film — the visit to the Bolshoi's museum, and a visit backstage, shown at intermissions — were probably shot at other times.

This technique, not unlike that used in much of television today, has both advantages and disadvantages. It permits the dancers to sustain their performances without countless breaks and waits for new camera placements and lighting setups, and also allows the artists the stimulus of a live, responsive audience. On the other hand, the cameras must be arbitrarily placed, immobile (save for the changing of a lens from long-shot to close-up) throughout the entire performance. Each shot, then, becomes a compromise between the ideal and the practical, with the camera occasionally uncomfortably close or unfortunately distant. Also, since a long-shot requires more light than a close-up, light values alter from moment to moment — and with them, the color values as well. Von Rotbart, the evil magician, for example, will appear satanically red in one shot, but his face will be positively blue in the next.

Quite apart from these technical considerations, however, it is also necessary to question some of the director's artistic decisions. One of his cameras he placed at the very rear of the stage, shooting out toward the footlights and the audience. It is an angle, of course, from which no spectator has ever watched a performance — and one wonders, whenever this shot recurs, how it looked from out front. Its use during the lovely, second-act adagio more than once robs the scene of its poetry and enchantment; the glare of the lights thrusts a note of reality into a moment that should be sublime. Frequent cut-aways to the audience for reaction shots while a number is in progress — even during the famed Black Swan Pas de Deux from Act III! — prove distracting and often downright irritating.

On the other hand, once it is recognized that this *Swan Lake* is a compromise, that it is neither pure film nor pure ballet, these artistic shortcomings can be accepted more readily. Undoubtedly, many of them were necessary in order to make the film at all. And out-weighing everything else is the possibility of seeing a first-class presentation of the ballet exactly as put on by the Bolshoi company.

As to the production itself, it lives up to every expectation. The mounting is sumptuous, heavy, richly atmospheric. The third act in particular, with columns, stairways, and draperies accentuating the height and depth of the Bolshoi stage, achieves a sense of spectacle all too rare in our own ballet productions. There is a vast area for dancing, yet the tautly trained company at times — as in the swan ensemble of Act II — actually threatens to overflow its borders. Everywhere there is the lavish hand, the determination to achieve the ultimate in ballet regardless of expense. It is, quite simply, a production that would ruin any American impresario who attempted to duplicate it over here.

And the dancing is no less impressive. The ensembles, no matter how intricate the steps and designs, move with breathtaking unity and precision. And although *Swan Lake* is not primarily a ballet to show off the male dancers, the swift *czardas* and Spanish dance of Act III reveal again their superb training and agility. As for the Prince, danced by Nicolai Fadeyechev, he is at once the epitome of grace and tempestuous ardor. In a role that often seems to call for nothing more than a hand to assist the première danseuse through an arabesque, Fedeyechev achieves an emotional coloration, even a sympathy that for once puts the part on an equal footing with the showier Odette-Odile. His elevation in his third-act solo is a miracle of coordination and gracefulness, light yet firmly placed, exuberant yet fully controlled.

Plisetskaya shines in the Odile half of her dual role. Although the gifted and handsome brunette more than meets the physical requirements of Odette, she lacks the poetry and sheer romanticism of the Swan Queen. Her second-act adagio is efficient, proficient, but cold and without charm. When, however, she sweeps imperiously into the Court ball as the black Odile of Act III, one senses immediately her dramatic authority. She taunts, conquettes, and with glances, smiles, and frowns that go far beyond the Ivanov-Petipa choreography, eventually persuades the bewildered Prince that she is indeed his beloved. Her triumph is the spirited pas de deux that climaxes the act.

The tempi, as set down by Yuri Faier and the orchestra of the Bolshoi Theatre, it might be noted, seem a bit slower than those we are accustomed to hearing in American presentations (and, at times, not quite in synchronization with what is going on upon the stage). And the Russians have, as we know from having seen them perform it here, created a substitute ending in which the wicked magician is overcome by the Prince, deprived of his power, and the curtain descends on happy lovers united in life, not death.

(Cont'd on Page 68)

DANCE MAGAZINE'S 1ST ANNUAL DIRECTORY OF DANCE FILMS

An unprecedented listing of cinema treasures available for rent or purchase

An Apache dance in a Paris cafe, or a ritual of the Apache Indians; a rare view of the dances of Tibet, or the full-length version of the Bolshoi's "Romeo and Juliet"; a night at the Peking Opera, Antonio dancing before the Escorial; Pavlova's Hollywood test films, or Martha Graham's extraordinary "The Dancer's World"—all of these, and a great many more, are part of a fabulous, barely known, contemporary film treasure-house.

Scattered around the country, most of them are available for rent, to be viewed in your own home or studio, or in a theatre, by anyone who can afford the price of a ticket to a Broadway show or a good book. And many can also be purchased for permanent use.

The films listed in the following columns have been compiled with great care from many sources, but readers are cautioned not to send money—but rather to write to distributor for exact procedure. Sometimes films are also available locally from public libraries, or college or commercial film libraries.

The uses of these films are great and varied. Here, in this treasure house, is the power to change many lives. Dance Magazine takes great pleasure in presenting its first Annual Directory of Dance Films —another of its unprecedented contributions to the dance of our times. L.J.

ORDER OF LISTING: Title of film. Distributor (in some instances more than one, separated by semi-colon). SEE KEY OF DISTRIBUTORS ON P. 69. Year film was made. Minutes in length, Sound (sd) or silent (si), Black-and-white (bw) or color. Sale price and/or rental (r) fee for one showing. Brief description. All films are 16mm unless specified.

BALLET

Ballet Festival. Can.; CF; WD, 1949. 11 m, sd, bw. $50, r$3. Canada's 1st nat'l ballet festival, with excerpts from "Les Sylphides," "Visages," "Red Ear of Corn."

Ballet Girl. B, 1956, 23 m, sd. bw. $145, r$12.50. Backstage through the eyes of a 10-year-old at the Royal Danish Ballet School; with excerpts from Bournonville's "The Conservatory."

Ballet of the Dolls. H, 1955. 13.5 m. sd, bw. $72, r$7.50. Excerpts from "Coppelia" (Delibes).

Ballet of the Paris Opera. H, 1944. 8 m, sd, bw. $30, r$3.75. France's national ballet school; rehearsal, perf. excerpt featuring Serge Lifar.

Ballet Technique, Lesson I. DF, 1949. 10 m, si, bw. $45, r$5. Albia Kavan demonstrates Cecchetti barre and center exercises; photog. by Dwight Godwin.

Bayaderka Ballet. B, 1946. 10 m, sd, bw. $50, r$3.50. Performed by Natalia Dudinskaya, V. Tchabukiani and corps of Leningrad Ballet.

The Bolshoi Ballet. CF, 1957. 99 m, sd, color. rent apply. Divertissements, short works, and complete "Giselle" with Ulanova; filmed by Paul Czinner during Bolshoi's London visit.

Concert of Stars. B. 100 m, sd, bw. r$22.50. Includes Ulanova in ballet sequence, Moiseyev Co., and others.

Coppelia, Act I. GMD. sd, bw, $10.45. Nina Novak performs Swanhilda's solo.

Coppelia, Act. III (4 reels). GMD. sd, bw. $37.50 (individual reels also for sale). Nina Novak, Michael Maule in Pas de Deux, Swanhilda's Solo, Franz's Solo, Coda.

Corroboree. Aus., 1951. 10 m, sd, bw. $30, r$4. Australian National Ballet in work based on aboriginal dances.

The Dancing Fleece. CF, 1954. 20 m, sd, color. $150, r$7.50. Sadler's Wells Ballet dancers recreate, in dance, the process of wool production.

Don Quixote (4 reels). GMD. sd, bw. $29.95 (individual reels also for sale). Melissa Hayden, Michael Maule in Pas de Deux, Dance of the Sugar Plum Fairy, Prince's Solo, Coda.

Graduation Ball. B. 27 m, sd, bw. $150, r$7.50. The full-length work, to Strauss music, perf. by Original Ballet Russe; choreog. by David Lichine.

The Grand Concert. B. 102 m, sd, color. r$45. Includes Ulanova and Bolshoi Ballet in "Romeo and Juliet" excerpts.

Great Ballerina. B. 6 m, sd, bw, $40, r$2.50. Ulanova in "Swan Lake" excerpts.

Leningrad Music Hall. B. 35 m, sd, bw. $150, r$9. Mostly music; includes Ulanova in "The Dying Swan."

Les Sylphides. B, 1958. 4 m, sd, bw. $55, r$5. Ulanova in excerpt from the ballet; a George K. Arthur prod.

Les Sylphides (5 reels). GMD. sd, bw. $44.95 (individual reels also for sale). Lois Smith, David Adams in Pas de Deux, Waltz, Prelude, Mazurka, Mazurka.

Little Nothings (Les Petits Riens). H. 13.5 m, sd, bw. $72, r$7.50. Ballet to Mozart's score of the same name.

The Magic Fiddle. CF, 15 m, sd, color. $150, r$7.50. The Norwegian Ballet in a work based on an old folk tale; choreog. by Gerd Kjoloas.

The Merry Wives of Windsor. H. 16 m, sd, bw. $72, r$7.50. Includes ballet scene from Munich Opera prod.; sung in German, English narration.

The Naughty Pupil. GMD. sd, bw. $7.95. Children's ballet; choreog. by Jo Anna.

The Nutcracker — Kingdom of Sweets (4 reels). GMD. sd, bw. $37.50 (individual reels also for sale). Melissa Hayden, Michael Maule in Pas de Deux, Dance of the Sugar Plum Fairy, Prince's Solo, Coda.

The Nutcracker — Snow Scene. GMD. sd, bw. $14.95. Lois Smith and David Adams in the Snow Queen Pas de Deux.

Pilgrim's Chorus. H. 13.5 m, sd, bw. $72, r$7.50. Excerpts, including ballet, from Wagner's opera "Tannhauser."

Reverie of a Masquerade. GMD. sd, bw. $7.95. Children's ballet; choreog. by Jo Anna.

Romeo and Juliet. B, 1954. 96 m, sd, color. r$75 to $150 (apply). Ulanova, Yuri Zhdanov, and Bolshoi Ballet; choreog. by Leonid Lavrovsky.

Russian Ballerina. B. 75 m, sd, bw. r$22.50. Drama film; includes Ulanova in "Swan Lake," Maria Redina in "Sleeping Beauty" excerpts.

Russian Ballet and Folk Dances. B, 1945. 10 m, sd, bw. $50, r$3.50. Ballet sequences with Ulanova, Lepeshinskaya; Ukrainian dances.

Sadler's Wells Ballerina. CF, 1952. 12 m, sd, color. sale apply, r$12. Focus on Sadler's Wells Th. Ballet dancer Patricia Miller — at home, in class, rehearsing, making debut in "Beauty and the Beast" (Ravel).

Satin Slippers. B, 1951. 32 m, sd, bw. $150, r$10. Also available 51-min. version: $180, r$15. Australian ballet scene, with excerpts from "Corroboree" and classic works.

Shadow on the Prairie. Can.; CF; WD, 1953. 16 m, sd, bw. $75, r$5. Canadian ballet on life of young couple settling in prairie; by Royal Winnipeg Ballet; choreog. by Gweneth Lloyd.

Sleeping Beauty, Act I or Prologue (3 reels). GMD. sd, bw. $27.50 (individual reels also for sale). Melissa Hayden in Lilac Fairy, Silver Fairy, and Violente (Finger) Variations.

Sleeping Beauty, Act III (7 reels). GMD. sd, bw. $64.90 (individual reels also for sale). Lois Smith, David Adams in Pas de Deux, Aurora's Variation, Prince's Variation, Blue Bird Pas de Deux, Blue Bird Girl's and Boy's Solos, Blue Bird Coda.

Stars of the Russian Ballet. B. 80 m, sd, bw. r$22.50 Ulanova, Lepeshinskaya, Plisetskaya, Bolshoi and Leningrad Ballets in excerpts from "Swan Lake," "Fountain of Bakhchisarai," "Flames of Paris."

Steps of the Ballet. EBF; CF, 1949. 25 m, sd, bw. $100, r$4.50. English film explains basic steps and positions; shows how a ballet is created; choreog. by Andree Howard, narration by Robert Helpmann.

Swan Lake, Act II (5 reels). GMD. sd, bw. $44.95 (individual reels also for sale). Melissa Hayden, Michael Maule in First Encounter of Odette and the Prince, Pas de Deux, Odette's Solo, Prince's Solo, Coda and Finale.

Swan Lake, Act III — Black Swan (4 reels). GMD. sd, bw. $37.50 (individual reels also for sale). Nina Novak, Michael Maule in Pas de Deux, Odile's Solo, Prince's Solo, Coda.

Three Little Maids. GMD. sd, bw. $7.95. Children's ballet; choreog. by Jo Anna.

MODERN DANCE

Air for the G String. Int'l, 1934. 6.5 m, sd, bw. $30. Choreog. by Doris Humphrey to the Bach score; perf. by Humphrey & Co.

Appalachian Spring. CF, 1959. 31 m, sd, bw. $200, r$20. Martha Graham work depicting a young pioneer couple's beginning life in the wilderness; perf. by Graham & Co.; Aaron Copland score; photog. by Peter Glushanok.

Ballad of the Little Square. PM, 1953. 7 m, sd, color. $95, r$6. Dance in which a woman recaptures freshness of youth; perf. by H.A. Gray and group; filmed in slow motion.

Basic Movement. PM, 1954-55. 10 m, sd, color. $95, r$6. Basic group exercises for flexibility, ease of mvt., posture; demon. by Peggy Lawler and Perry-Mansfield students.

Body Mechanics and Fundamental Movement (2 reels). PM, 1946. 12 m each, si, color. $75 a reel; r$5, 1 reel; $8, 2 reels. Reel 1: 60 exercises for the individual, demon. by H.A. Gray, Johanna Albrecht. Reel 2: group exercises; with V. Bettis, J. Limon, excerpts from D. Humphrey's "Water Study."

Building Children's Personalities with Creative Dancing. UC, 1954. 30 m, sd, bw. $135. color, $275. Teacher guides group of boys and girls from beginning tension and embarrassment to creative expression.

Bullfight. CF, 9 m, sd, color. $125, r$10. The participants in a bullfight dramatized in solo dance by Anna Sokolow; Norman Lloyd score; photog. by Peter Buckley.

Contemporary Dance (2 reels). PM, 1946. 30 m, si, color. $75 a reel; r: $5, 1 reel; $8, 2 reels. Leading dancers, including: Humphrey, Weidman, Holm, Limon, Bettis, King, Mabry, Gray.

Contemporary Dance in Four Colleges. PM, 1953. 10 m, sd, color. $95, r$6. Purdue, Stephens College, Texas State College for Women, U. of N.M., Perry-Mansfield (college unit).

Dance Composition. PM, 1958. 13 m, sd, color. $175, r$10. Studies in rhythm, space and content as taught in 3 Calif. colleges (Mills, USC, U. of Redlands).

Dance Demonstration. PM, 1954. 10 m, sd, color. $95, r$6. Harriette Ann Gray's techniques for contemporary dance.

Dance in the Sun. CF, 1954. 7 m, sd, bw. $45, r$6. Danced by Daniel Nagrin, on a stage and on a beach; photog. by Shirley Clarke.

The Dancer's World. RF, 1957. 30 m, sd, bw. $175, r$17.50. Martha Graham explains the dancer's craft, while members of her co. illustrate with dance; includes excerpts from Graham repertory; photog. by Peter Glushanok.

Dance Your Own Way. CF; UC. 10 m, sd, color. $110, r$7.50. The teaching of creative dance and rhythms to children.

A Day in Training at Perry-Mansfield (2 reels). PM, 1946. 12 m each, si, color. $75 a reel; r: $5, 1 reel; $8, 2 reels. Reel 5a: body mechanics, ballet, modern, shorts of Humphrey, Bettis, Holm, Gray. Reel 5b: contemporary dance; Gray and students.

The Desperate Heart. B, 1950. 11 m, sd, bw. $75, r$5. Solo dance by Valerie Bettis to Bernardo Segall score, John Malcolm Brinnin poem; photog. by Walter Strate.

Expression Through Dance. CF. 23 m, sd, bw. $100, r$7.50. Finding motifs for a dance composition and preparing the dance; with excerpts from work by H.A. Gray and group.

The First Lady of the American Dance. WS, 1956. 30 m, sd, color. $350, r$35. Four solo dances ("White Jade," "Cobra," "Yogi," "Black and Gold Sari") by Ruth St. Denis, each preceded by her narration; photog. by William Skipper.

Folk Suite. PM, 1953. 7 m, sd, color. $95, r$6. Harriette Ann Gray dancers sing and dance spirituals.

Free Movement Expression. BM. 12 m, sd, color. $150, r$15. Dance as creative activity; individual and group improvisations perf. by Barbara Mettler Dance Group; narration.

Grooved. PM. 12 m, si, color. $75, r$5. Composition by H.A. Gray; perf. by Gray, Peggy Lawler, John Wilson.

Helen Tamiris in Negro Spirituals. CF, 1959. 17 m, sd, bw. $125, r$12.50. Five dance solos; introduction by John Martin; dir. by Marcus Blechman, photog. by George Jacobson.

Integration of Dance and Drama (2 reels). PM, 1950. 30 m, si, color. $75 a reel; r: $5, 1 reel; $8, 2 reels. Reel 3a: acting and movement for the actor and dancer. Reel 3b: shorts from concert dance and B'way musicals.

Lament. CF, 1951. 20 m, sd, bw. $80, r$10. Interpretation of Garcia Lorca poem about bullfighter; choreog. by Doris Humphrey (full title: "Lament for Ignacio Sanchez Mejias"); perf. by Jose Limon & Co.; Norman Lloyd score; photog. by Walter Strate.

Lamentation. DF, 1943. 10 m, sd, color. $125, r$10. Solo by Martha Graham; introduction by John Martin; photog. at Bennington College.

Modern Dance Composition. TF. 12 m, sd, bw. $60, r$2.50. Elements of composition and technique; 2 dances; made at U. of Colorado.

A Moment in Love. CF, 1957. 9 m, sd, color. $125, r$10. Boy and girl in love move through clouds, under water, amidst magic ruins; choreog. by Anna Sokolow; photog. by Shirley Clarke.

The Moor's Pavane. B, 1950. 15 m, sd, bw. $80. color: $180, r$7. Interpretation of Shakespeare's "Othello" by Jose Limon & Co.; Henry Purcell music; narration from Shakespeare; photog. by Walter Strate.

Movement Improvisations. BM. 19 m, sd, color. $200, r$20. Four areas of movement expression; perf. by Barbara Mettler Dance Group; narration and percussion accompaniment.

Radha. DF, 1941. 10 m, sd, color. r$10. Danced by Ruth St. Denis; photog. by Dwight Godwin.

Rhythm in the Zoo. MH, 1957. 14 m, sd, bw. $75. color, $150. rent apply. Rhythm activity in kindergarten and primary grades, with interpretations of animals in the zoo.

Ruth St. Denis and Ted Shawn, EBF, 1958. 30 m, sd, bw. Pioneers of modern dance interviewed at Jacob's Pillow, perform 3 early dances.

The Singing Earth (2 reels). MMA, 1948. 20 m, sd, color. r$10. Dance by Kurt & Grace Graff to selections from Walt Whitman's "Leaves of

(Over)

"Ballet Girl," 23-min. behind-the-scenes film of the Royal Danish Ballet, includes excerpt from Bournonville's "The Conservatory," as seen above with ballerina Mona Vangsaa. Brandon Films.

FILMS

(Cont'd from Page 33)

Grass"; Arthur Kleiner score.

Smith College. PM, 1953. 10 m, sd, color. $95, r$6. Elements of modern dance, with studies by composition students.

Sound and Movement. BM. 17 m, sd, color. $180, r$18. Movement improvisations accompanied by sounds of voice, hands, feet, and variety of instruments; with narration.

Waltz in A Flat Minor. Int'l, 1934. 4 m, sd, bw. $25. Perf. by Desha, in silhouette, to Brahms music; visual accompaniment by sculptress Malvina Hoffman.

Worship Through Rhythmic Movement. W, 1951. 11 m, sd, color. $80, r$4. Dance interpretation of 2 hymns.

Youth Dances. CF, 1959. 15 m, sd, bw. $100, r$7.50. Depicts growth in, benefits from training in modern dance; with students ages 4 through teenage; choreog. and teaching methods by Steffi Nossen; narration; photog. by Dwight Godwin.

AVANT-GARDE, MIME, MISCELLANEOUS

At Land. MD, 1944. 14 m, si, bw. purchase apply, r$8. Maya Deren choreography for camera; a girl's dream-world afternoon among the sand dunes of a lonely beach.

Bal Musette. S, 1951. sd, bw. $35. Apache-style dance in Paris night club.

The Barrel. PM, 1956. 11 m, sd, color. $95, r$7. Dance mime in which Diogenes, in search of an honest man, finds a woman in his barrel; perf. by John Wilson and Harriette Ann Gray.

Between Two Worlds. C16. 20 m, sd, color. r$13. Elaborate experimental ballet seeking a dance form expressly for the screen.

Clinic of Stumble. C16, 1950. 16 m, sd, color. r$9. Sidney Peterson experimental film, employing multiple exposures to create dance patterns not found on stage; choreog. by Marian Van Tuyl.

Dance Chromatic. C16. 7m, sd, color. r$9. Ed Emshwiller experimental film combining tive dance, abstract painting and unusual music.

Dynamic Posture. AACC. 24 m, sd, bw. $75, r$4. color: $150, r$8. Application of principles of dynamic posture to common human activities.

Hearts and Soles. Fl. 5 m, sd, color. $65, r$5. Disembodied shoes — oxfords, pumps, cowboy boots, etc. — dance rollicking, romantic story; photog. by Alma Duncan and Audrey McLaren.

Horror Dream. C16, 1949. 10 m, sd, color. r$9. Sidney Peterson experimental film; choreographic interpretation by Marian Van Tuyl of dancer's anxiety before going on stage; to "noise music" of John Cage.

Interplay. C16. 8 m, sd, bw. r$7. Swedish avant-garde experimental pantomime film; two lovers transformed into startling compositions.

In the Park. B. 14 m, sd, bw. $100, r$7.50. Marcel Marceau mimes a host of Parisians.

Introspection. C16, 1947. 7 m, si (accomp. by 78 rpm record), color. r$6. Sara K. Arledge experimental film; 2 dancers, altered in shape, whirl through deep space.

Marcel Marceau's Pantomimes. B. 13 m, sd, color. $145, r$12.50. "David and Goliath," "The Butterfly Chase," "The Lion Tamer."

Mask. B. 10 m, sd, color. $120, r$7.50. Commedia dell'Arte dance-pantomime perf. by Salvatore Guida.

Meditation on Violence. MD, 1948. 15 m, sd, bw. purchase apply, r$12. Maya Deren choreography for camera; dance movements, perf. by Chao Li Chi, follow in general the traditional training usage of 2 schools of Chinese boxing.

Meshes of the Afternoon. MD, 1943-59. 14 m, sd, bw. purchase apply, r$12. Maya Deren choreography for camera; concerned with the inner realities of an individual — the subconscious; Japanese Bugaku score by Teiji Ito.

Prelude. C16. 10 m, sd, bw. r$9. Herbert Vesely experimental dream ballet perf. by dancers and theatre personnel in a darkened theatre.

Ritual in Transfigured Time. MD, 1945-46. 16 m, si, bw. purchase apply, r$10. Maya Deren choreography for camera; a film ritual in space and time; principal performers Rita Christiani and Frank Westbrook.

Study in Choreography for Camera. MD, 1945. 3 m, si, bw. purchase apply, r$3. Maya Deren film; a pas de deux between camera and dancer (Talley Beatty).

Theatrical and Social Dancing in Film (single program of 6 reels). MMA. about 1 hr, bw. r$25. Includes: In Seville (1909; Spanish dance); Moment Musicale (1913; ballet pas de deux); The Whirl of Life (1914; excerpt with Vernon and Irene Castle); Anna Pavlova (1924; 6 solo dances); So This is Paris (1926; Charleston sequence); The Skeleton Dance (1929; Walt Disney animation); The Little Colonel (1933; excerpted tap dance by Bill Robinson and Shirley Temple); Blue Skies (1946; excerpt with Fred Astaire); first 5 silent.

Three in a Round. Fl, 1955. 7 m, sd, bw. $50, r$5. To variations on "Row, row, row your boat," Frank Neal dances patterns embracing modern, ballet, jazz; use of multiple exposure; photog. by Richard Weaver.

The Very Eye of Night. MD, 1959. 15 m, sd, bw. purchase apply, r$15. Maya Deren-Antony Tudor choreography for camera; perf. by students of Metropolitan Opera Ballet School; Teiji Ito score; dancers, seen in negative, move dream-like against star-studded sky, or their arrested poses transformed by the camera into motion.

We, The Mentally Ill. SKF, 1935. 38 m, sd, bw. conditional free rental (apply). Film portraying the mentally ill in hospitals; includes 12-min. dance work by dance therapist Marian Chase and patients, based on story of Dorothea Linde Dix, filmed at St. Elizabeth's Hospital, Wash., D.C.

Young Girl in the Garden. H, 1939. 7 m, sd, bw. $25, r$3.50. Interpretation of Frederic Monpou score; piano accompaniment.

ETHNIC AND FOLK DANCE

Accordion Serenade. B, 1945. 9 m, sd, bw. $50, r$3.50. Folk dance of old Moscow; choreog. by Moiseyev.

African Rhythms. Assn., 1957. 13 m, sd, color. free loan. Tribal ceremonies and dances of Liberia; native music.

Apache Love Dance. S, 1950. 10 m, sd, bw. $22.50. Perf. by Apache Indians.

Aztec Dance. FH, 1951. 11 m, sd, color. $75, r$2. Perf. by Otomi Indians, descendants of Aztec tribe; in costume.

Bharata Natyam. C16. 10 m, sd, bw. r$4. Indian dances by Shrimati Shanta and Indrani; with explanation of gesture language.

Ceremonies in Bali. NA, 1937. 10 m, sd, bw. r$1.50. Ceremonial dances accomp. by gamelan music.

Conchero Dancers of Mexico (2 reels). PM, 1953. 28 m, sd, color. $225, r$12. Reel 1: cultural background of the Concheros. Reel 2: ritual ceremonies and dances. Narration and native music.

Dance Contest in Esira. MMA. 1936. 10 m. sd, bw. r$6. 35 mm. Dance contest between tribes of southern Madagascar; with explanation.

Dances of India: Bharata Natyam, Kathak, Kathakali (3 separate films). India, 1945. 10 m each, sd, bw. $23, r$1.25 each. Classic dances of India danced and described.

Dances of the Kwakiutl. B, 1951. 10 m, sd, bw. $50, r$3.50. color: $100, r$4.50. Costumes, masks, songs and dances of Pacific Northwest Indians.

Dances of Tibet. H. 20 m, sd, bw. $72, r$12.50. Rarely filmed native dances.

The Earth Sings. B, 1951. 15 m, sd, bw. $85, r$5. Palestinian songs and dances.

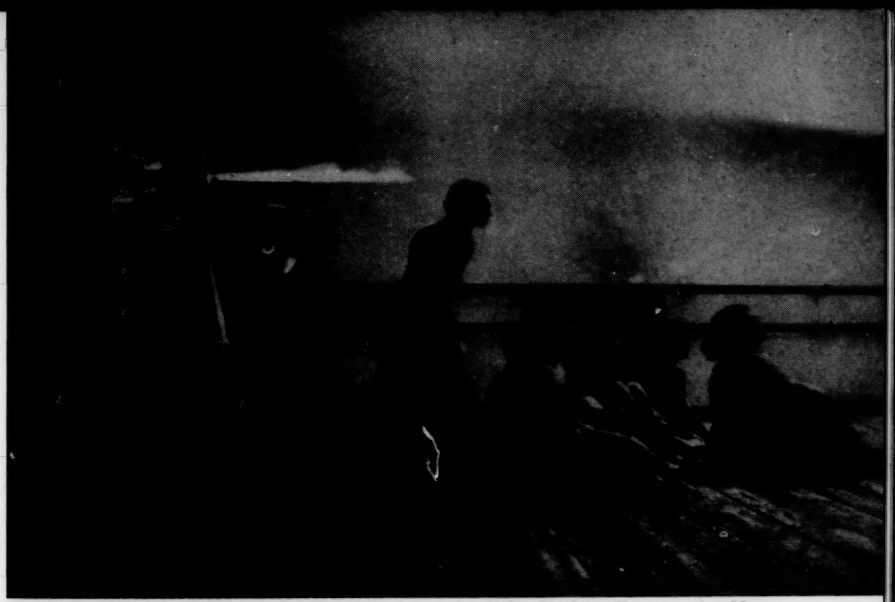
(Cont'd on Page 67)

"Youth Dances," produced by the Dance in Education Fund, explores the values of modern dance education. Choreog. and teaching methods by Steffi Nossen. Distributed by Contemporary Films.

ROMAN HOLIDAY

Pauline Koner work film permits happy int'l exchange

PHOTOS BY JOHN G. ROSS



With the aid of a 16mm work film sent from the U.S., Pauline Koner was able to teach her "Concertino" to Italian dancers of the Academia Nazionale di Roma.

"I couldn't have done it without the film," says distinguished modern dancer-choreographer Pauline Koner, whose *Concertino* will soon be seen in Rome.

Miss Koner, who in recent years has been appearing in the U.S. and Europe as guest artist with the Jose Limon Co., last fall accompanied her conductor husband Franz Mahler on a musical tour of Scotland and Scandinavia, followed by a visit to Rome for a brief vacation. Mme. Jia Russkaya, Director of Rome's Academia Nationale di Danza, learned of her presence. She persuaded Miss Koner to conduct a four-week series of daily classes at the school, as well as to teach one of her original compositions to the students.

Miss Koner decided that the Pergolesi work, premiered as *Concertino in A Major*, August, 1955, at Connecticut College, and since in the repertoire of the Limon Co.—would be suitable for the ballet-plastique-trained members of Italy's only nationally subsidized school (which combines academic with dance education). But, finding she was unable to remember it without assistance, she cabled for the work film that was made by Helen Rogers at Connecticut College. (One of the purposes of its filming was to assist with the Labanotating of the work. It is one of many dozens of film records of concert works that have been made at New London, Julliard, and Jacob's Pillow.)

Back in this country, Pauline Koner reports that the advantage of a magnificent marble building, with several studios, beautiful dressing rooms, and an outdoor amphitheatre in the most picturesque of settings, is indeed inspiring. The comfortable school canteen, where students dash to drink coffee and eat cake between classes, however, explains some of the tendency of Italian dancers to gain weight.

Classes (below) and rehearsals (above) were exciting for both the choreographer and her students.

Pauline Koner (left), Mme. Russkaya (right), and students drink a toast at the finale of Miss Koner's 4-week course.

Classes, conducted in French, were eagerly received. This beautiful studio of the school faces the grandiose Paletine ruins, with the stunning Rome skyline behind it.

Dominic

Svetlana Beriosova, center, as Antigone, and, to her left, Michael Somes as the hypocritical Creon, in The Royal Ballet's controversial "Antigone." Our English critic says its "bold architectural groupings and masses recall Massine's symphonic period."

"ANTIGONE"

Timely or Old-hat? . . . Successful or Disastrous? . . . London critics and audiences disagree with each other and among themselves

BY CLIVE BARNES

It is just over ten years since John Cranko emerged in English ballet to become the first significant British choreographer discovered in the post-war world. During that decade his fortunes have wavered like a feverchart. He has alternated spectacular successes with grisly flops; sometimes he has been British ballet's boy most likely, only to wake up the next year to find writers casually throwing his promise into the dust-bin of the past tense. Yet Cranko has always bounced back. Now with *Antigone* he has produced what might well be regarded in the future as his first major ballet. After a mixed reception from London's dance critics it has seemingly settled down in the Royal Ballet repertory to become a marked favorite with London audiences—who, not for the first time, as New York City Ballet will remember, have shown themselves rather more discriminating than the majority of the official critics.

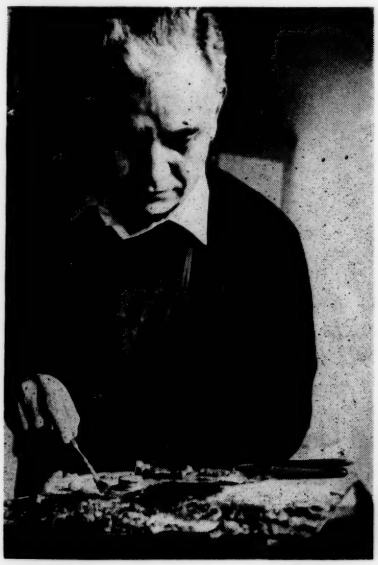
In fairness *Antigone* has enough flaws to scream out for criticism — it is far from being an impeccable masterwork before which even the hardest heart can only gasp in wonder. Although the program claims it to be based on Sophocles' tragedy, in fact *Antigone* takes its story from the entire Theban legend, making from it a chronicle of war, political strife and disillusionment. Cranko's concern has been to infuse the whole myth with contemporary meaning, and it is the unexpected immediacy of this that appears to give the ballet its strong appeal with the public.

The choreography is unquestionably the work's most interesting aspect, and Cranko has produced an individual dance idiom that, while obviously derived from classic ballet, is neo-expressionist in form and spirit, something in the manner of the recent style of Jerome Robbins. Yet the influence, if any, on Cranko's off-point choreography seems not to be Robbins, but strangely Massine, and time and time again Cranko's *Antigone* recalls the now almost forgotten works of Massine's symphonic period. There are the same bold architectural groupings and masses, even the same geometrical symmetry. Yet whereas Massine, for all his expressionist clichés and heavy symbolism, never moved too far away from the classic dance studio, Cranko has evolved a simple yet telling personal language.

Here is the work's importance, for not only is Cranko sensitively employing a major theme of war and peace, but also he is trying to enlarge the actual scope and power of his choreography. For some time it has been apparent in England that Ashton has brought the neo-classical style to a stage in its development which at present might be regarded as ultimate. Probably the situation is not that different from that obtaining in the United States, where the neo-classical father figure is, of course, Balanchine. Yet there resemblance ends, for in America you have the wonderful modern dance tradition, coupled with an altogether more lively and enterprising classic dance scene. In England our young choreographers (principally Cranko, Kenneth MacMillan and Norman Morrice) are having to struggle against a ballet background that admires above everything the now faded glories of 19th-century Russia. Cranko's breakthrough in *Antigone* is consequently all the more praiseworthy. Like MacMillan's *Agon* — which, incidentally, I notice Lincoln Kirstein the other month damned as "perfunctory" without having seen it — and Morrice's Tudoresque *Two Brothers*, *Antigone* represents, at least to me, hopeful signs that British ballet, in company with the British theatre and even perhaps the British film, is at last striving for a fresh and contemporary utterance.

Cranko's choice of collaborators for *Antigone* proved strictly in keeping with his visualisation of the Greek myth in modern terms. The young Greek composer Mikis Theodorakis has composed a score that makes no concessions to archaism and provides a firm rhythmic base for the choreography. Yet it lacks any strong musical shape, and its overly eclectic material wears thin with repeated hearings. Nor was Cranko any luckier with his designs from the magnificent Mexican painter Rufino Tamayo. Seeking to place the ballet in the timeless anywhere of a Noguchi, Tamayo's setting of abstract shapes and a ramp is too modish to compel attention. His costumes — more Mexican than Greek, although this does not matter — were even more unsuitable, being badly cut and disappointingly undistinguished in line and colour. It seems that the Royal Ballet was unable to give Tamayo the guidance he needed to enable him to design the ballet that potentially is so clearly within the grasp of his genius.

The dancers have responded to Cranko's choreography with exceptional verve. Svetlana Beriosova's gently sad Antigone is a creation of real beauty, while Michael Somes' hypocritical Creon, although at first tentatively characterized, is developing into a fine portrait. The whole ballet is among the best danced in the repertory. It is to be included in the Royal Ballet's American tour later in the year, and many interested eyes on this side of the Atlantic will be watching to see whether the New York critics agree for the most part with their London colleagues, or whether they, as they have done on two or three occasions in the past, endorse the conflicting view of the London audience. *THE END*



UNESCO—Pablo Volta

Left:
The costumes and decor of the great Mexican painter Rufino Tamayo were also received with mixed reaction. Our critic found them "too modish . . . disappointingly undistinguished."

Alec Murray

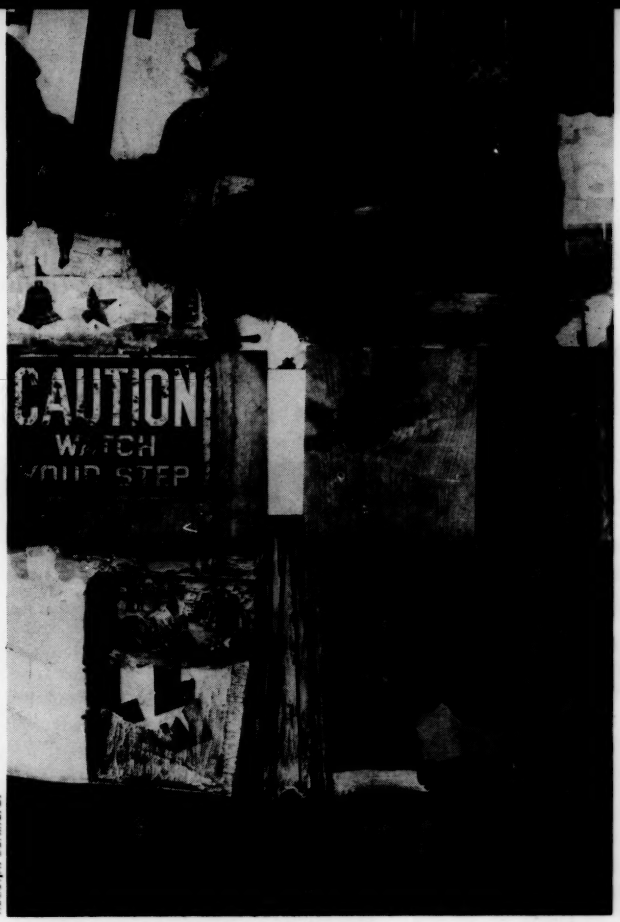
John Cranko, choreographer of "Antigone," scheduled to be seen in U. S. next fall, has been acclaimed for the work's "simple yet telling personal language."

Above:
EAGERLY AWAITED VISITORS: Having scored stunning successes from Tokyo to Moscow and from London to Buenos Aires, the famous Teatro Piccolo di Milano is now headed for North America, thanks to youthful impresario Jerry Hoffman. One of the most widely acclaimed plays in their repertory of 80 productions, Goldoni's *The Servant of Two Masters,* will introduce the troupe to the U.S.A. in a Feb. 23-Mar. 6 engagement at the NY City Center. A three-month cross-country tour follows. Those who have seen the company abroad report gorgeous costumes, imaginative staging, and a new approach to the traditional Commedia dell 'Arte form. Though the stylized dialogue is in Italian, the meaning is said to be abundantly clear to theatre-goers in any country because of dazzling and creative use of pantomime and rhythmic movement.

IN THE NEWS

Right:
ENCORE TOUR: The American Ballet Center Co. begins an 8-week transcontinental US tour this month. The 22-member ballet is the second co. directed by Robert Joffrey to be sent on tour by Columbia Artists Mgt. At the end of Dec. the Joffrey Theatre Ballet wound up a highly successful 10-week tour. Being repeated in the new tour is his popular *Pas de deesses.* Dancers (l. to r.) are Brunilda Ruiz, Nels Jorgensen, Francoise Martinent, Marie Paquet. Program also includes a version of *La Fille Mal Gardee,* especially staged by Fernand Nault.

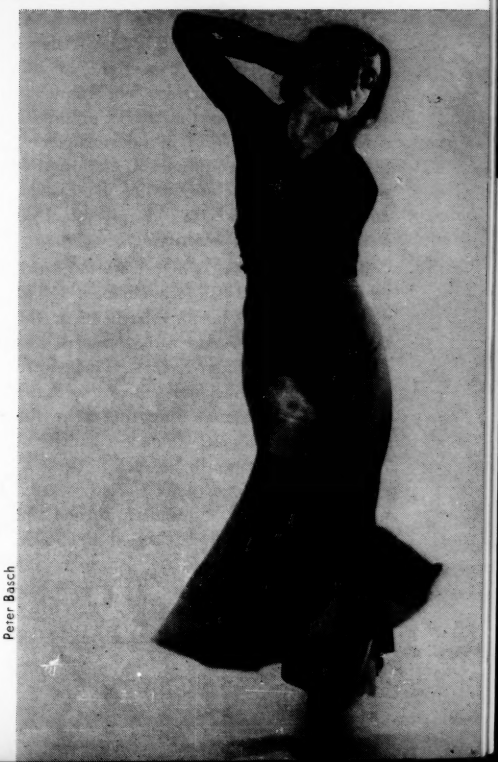
Right:
WAY OUT: This "portrait" of Merce Cunningham stands tall as the 6-foot modern dancer himself. In the collection of Mr. & Mrs. Donald Peters, the canvas is currently being shown at a major exhibition in Sao Paulo, Brazil. It is the work of artist Robert Rauschenberg, principal designer for the Cunningham productions. Cunningham & Co. present 3 N.Y. premieres in a Feb. 16 performance at the Phoenix Theatre.



Rudolph Burkhardt

Below, far right:
BUSY MODERN STAR: Lyric Pearl Lang performs this month with her Co. in a matinee featuring 2 premieres, Feb. 14, Hunter College Playhouse, NYC. They dance *And Joy Is My Witness* Feb. 21 on NBC-TV's Frontiers of Faith. And, on Mar. 27, they present the 40-minute-long *Penelope Ascending* (a version of *Falls the Shadow)* on CBS-TV's new workshop program. A third new Lang work this season will be performed in May with the New Haven Symphony.

Jack Mitchell



Peter Basch

ISADORA DUNCAN . . . *Actress*

And Her Influence on the Theater

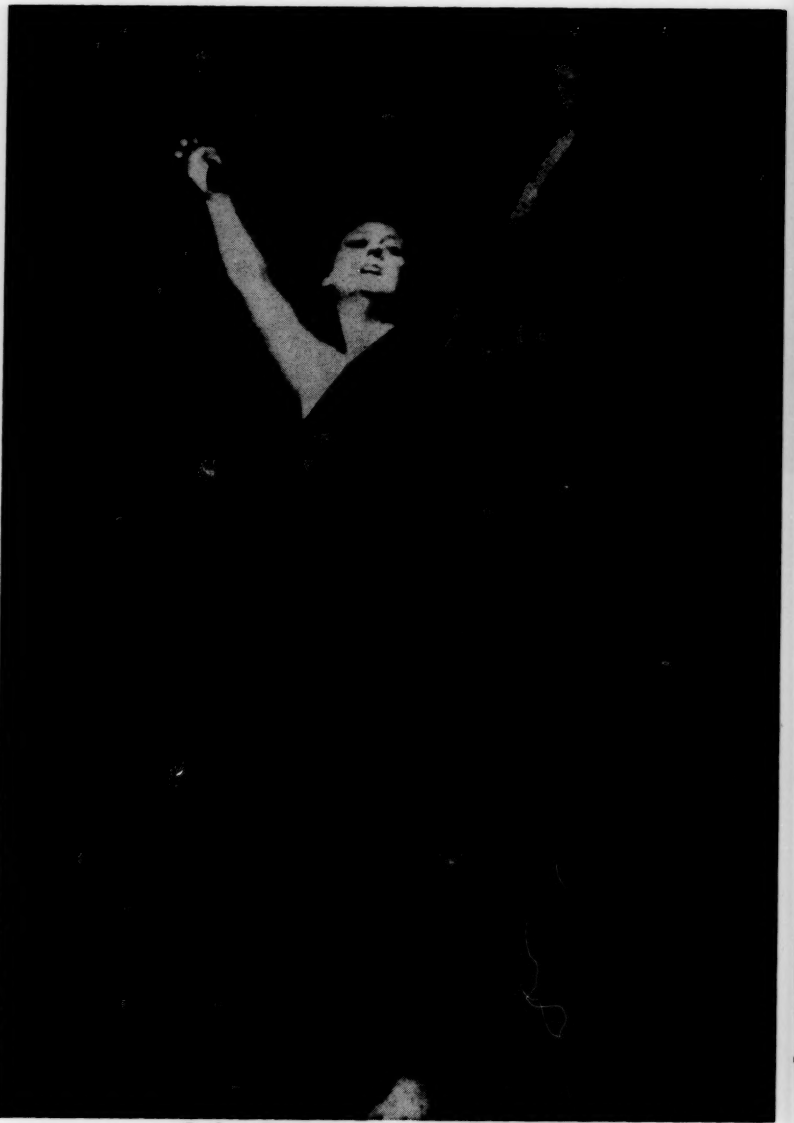
BY DAVID WEISS

Author of "The Spirit and the Flesh," a novel inspired by the life of Isadora Duncan

Isadora Duncan was many things to many people. Friends found her gentle, generous, and personally modest. Enemies focused on her sensationalism, the drinking, the promiscuity, the public outrages, the eccentricities. Artists, especially dancers and women seeking emancipation, saw her as inspiration, as genius. Time has made Isadora into a folk tale, a legend, a classic dancer, a revolutionary, a mass of contradictions and exasperations, but never an actress.

Yet, being actress as well as dancer, she never lost her love of drama and the theater. And in her art and in her writing, she had considerable influence on the contemporary approach to acting that grows from inner emotion and truth, which has come to be known as "method" acting. Stanislavsky, Gordon Craig, Ellen Terry, Eleonora Duse, Percy Mackaye, Gabriele D'Annunzio, her brother Augustin, a fine actor in his own right, all admirers of her art, praised her influence on the theater and the acting dramatic-truth giving quality of her performances. Isadora was contemptuous of acting that was artificial, melodramatic, bombastic, and was possessed with a deeply felt need to express honest emotion.

In January, 1953, when I started work on a novel about Isadora Duncan, I had no awareness of her involvement in the theater. I did become aware that I was about to climb Mount Everest. There were too many facts. She had gone in so many directions. It became apparent that the restless, extravagant, romantic spirit of Isadora Duncan would be very difficult to contain within one book. What started out to be a year of research turned out to be six years of backbreaking work. What was assumed to be a wordly joy became an ordeal of love. To achieve the 504 pages of *The Spirit and the Flesh* now in print as a complete novel, 4,000



Arnold Genthe

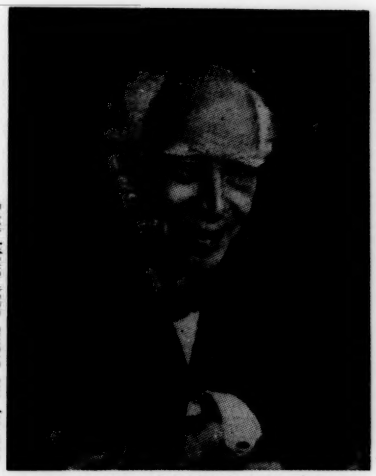
Isadora Duncan in "La Marseillaise," 1916

pages had to be written. Suddenly I had no free will; I was mesmerized by Isadora.

She was a composite of so many things. No wonder she had been all things to all people. But what had she been to herself?

The world Isadora Duncan was born into, the San Francisco of 1878, was a theater world. There was no dance as such. To be a dancer in this wild, belligerent city was to be a high kicker, a vaudevillian, a burlesque queen, was to move without direction or discipline — and to never be taken seriously. Fanny Elssler had danced in America, but that had been many years before and many miles away. Lola Montez had performed in San Francisco, but audiences had been more interested in her supposed wickedness and famous conquests than in her so-called dancing, and that also, had been before Isadora's time. There were occasional dancers of quality in the East, but San Francisco, regarding itself as *El Dorado*, adored spectacles and the theater was full of spectacles; these were the golden days of the road and San Francisco considered her theater the best and most robust in the world.

It was exciting for Isadora. The parents divorced, the Duncan children were guided by a beauty-loving, literature-conscious mother who nourished their theatrical inclinations. Brother Augustin recited Longfellow, and Isadora was the arrow falling through the air. The family acted Shakespeare, and melodramas such as *Uncle Tom's Cabin*, *Adrienne Lecouvreur*, *The Lady of Lyons* and *La Dame aux Camelias*. No one had to coax Isadora to participate. During her growing up she was always on stage, whether it was in her imagination or as part of a private theatrical, acting in the family yard for the neighborhood children, or performing in the homes of the rich on Nob Hill.



Courtesy The Drama Book Shop, NYC

Constantin Stanislavski, 1924. The great Russian theatre director, after seeing Isadora in 1908: ". . . We were looking for one and the same thing . . ."

She saw Edwin Booth — from the gallery — and was so exhilarated by the characters in his repertoire — Brutus, Hamlet, Lear, Shylock, Macbeth, and Petruchio — that she wanted to quit school, and did so, soon after. She applauded Helena Modjeska, Joseph Jefferson, Mary Anderson, James O'Neill, was able to see the great Italian performers, Mme. Ristori and Salvini, who also played San Francisco.

Her idols became Henry Irving and Ellen Terry, Sarah Bernhardt and Eleonora Duse; the luster of their success was admirably suited to Isadora's personality. They suggested a world that was heroic, romantic, magnificent, and beauty-laden.

Isadora was developing an extraordinary talent for observation, an eye and ear for the small, significant detail that transformed mimicry into understanding — qualities she was to use often later. It was also a search for "truth," to honestly express what she felt, although this was contrary to the climate of the time.

San Francisco was ambivalent. The city was as proud of its Victorian rigidity as it was of its garish atmosphere. But for the youthful Isadora dancing and acting were one, *dancing was acting!*

When, at the age of 17, she arrived in Chicago to be a professional performer, to conquer the world, it was by approaching the foremost theater manager of the day, Augustin Daly. As she wrote in her autobiography, *My Life:* " . . . I read in the paper that the great Augustin Daly and his company, with Ada Rehan as star, were in town. I decided that I must see this great man who had the reputation of being the most art-loving and aesthetic theater manager in America." With little modesty she apparently assured Augustin Daly that she had discovered the dance, and that ". . . the birth of the theater was the dance, the first actor was the dancer. He danced and sang. That was the birth of the tragedy, and until the dancer in all his spontaneous great art returns to the theater, your theater will not live in its true expression."

After Augustin Daly recovered from his shock, he hired her for his company. In New York she performed in the smallest of roles, in attendance to the star, in his productions of *Mme. Pgymalion*, a frivolous, superficial French pantomime, in *Meg Merrilies*, a dull, stuffy dramatization of Sir Walter Scott's *Guy Mannering*, in *The Geisha*, a very successful although second-rate imitation of *The Mikado*, and in Shakespeare's *The Tempest* and *Much Ado About Nothing*.

Although audiences acclaimed Daly's productions as stunning spectacles, Isadora found them bombastic, artificial, steril and false. With a certitude she

(*Over*)

Courtesy The Drama Book Shop, NYC

Eleanora Duse as Camille in 1897. The great Italian actress, unique in a theatre that was artificial and bombastic, was an inspiration to the young Isadora. In later years they were friends.

was never to lose, she proclaimed them doggedly moral, full of ventriloquists and contortionists.

Isadora auditioned for other managers, and they, too, regarded what she was doing as a private indulgence, an eccentricity. She was "a very pretty girl but so young"; and the theatre managers of the day, on hearing her theories about combining acting and dancing, thought her ridiculous. Their theater was a marketplace to flaunt dazzling plumage.

Europe would be more enlightened, she decided. Charged even more with emotion in the London of 1900, Isadora sought her next dramatic opportunity with Frank Benson, one of the famous English actor-managers of the time, renowned for the Shakespearian company he had founded. But this became a repetition of the humiliations of New York. The moments she danced alone on the stage in Shakespeare's *Henry the Fifth* were frustratingly brief and unsatisfactory. And when Max Beerbohm, in his review of this production, caustically compared the entire performance to a cricket match, Isadora agreed.

Isadora had expected the theater to be transcendental; her attitude now altered. It became one of impiety to the picture frame settings and the stress on social charm.

When Isadora saw Eleonora Duse in *The Second Mrs. Tanqueray* in the London of 1900, it was with mixed feelings. She was fascinated with the great Duse's performance, with its naturalness, its truth, with the actuality of the emotion portrayed, with the painstaking reality of Duse's characterization, quite unusual for the time. But Isadora was disgusted by the falseness of the other actors, and she did not find the production's supposed realism startling, as audiences did, but untrue, and thus undramatic. She deplored the absence of honest emotion in the other actors. She resolved never to make that mistake.

And now she sought to create her own theater — through the dance. But when Isadora went to Greece in 1903, for the inspiration and learning that was to fuel her for the rest of her life, the theater and the need to act in it was strong within her.

She began to acquire the personal items which were to be her guide and inspiration forever after. From this time on she kept by her side the Gilbert Murray translations of Euripides' *The Trojan Women, Electra, Bacchae, Hippolytus,* all plays of stature and inspiration, and also magnificent pictures of the Theater of Dionysos in Athens and the Theater at Delphi. She rehearsed in both places many times. *(The above-mentioned books and prints, well worn with use and travelling, are now in the possession of the Dance Collection of the N.Y. Public Library, 1958 gift of Irma Duncan. Ed.)*

Even as she took her ideas from the Greek theater, and then from Renaissance statues by Michelangelo and paintings by Rembrandt and Rubens and Raphael and Botticelli and Correggio, even as she sought to combine the arts of theater, sculpture, painting, and music into the dance, she was searching for new ways to express her "inner emotion."

Dancing Chopin in the St. Petersburg of 1905, it was also her need to express Poland struggling, Poland oppressed, Poland free — but it was upsetting. She was discovering that to express revolt and suffering and liberation, it was not enough to move a certain way, she had to feel a certain way. Footprints upon the stage were easy to make, but upon the heart — that was a more difficult matter. People watching her apparently improvising, apparently dancing as the spirit moved her, apparently never giving the same per-

Isadora Duncan, minor actress-dancer in the Augustin Daly Co., NYC, 1896

formance twice, thought her mad or irresponsible or a genius; but it was far more than that. Isadora was learning to create "truth," "her truth," to "integrate," to give completely of her resources, of her ever-generous, ever-compassionate flesh and spirit.

Stanislavsky, watching her perform in 1908, wrote about her:

"At that time I was in search of that very creative motor, which the actor must learn to put in his soul before he comes out on the stage. . . . I watched her (Isadora Duncan) during her performances and rehearsals, when her developing emotion would first change the expression of her face, and with shining eyes she would pass on to the display of what was born in her soul. In remembering all our accidental discussion of art, and comparing what she did to what I was doing, it became clear to me that we were looking for one and the same thing in different branches of art."

John Martin has written of how "the fresh and volatile Duncan genius paralled Stanislavsky's theory of the naturalistic basis of acting," which provided the starting point for what has come to be the modern style of acting.

Augustin, her brother and one of the finest character actors on the American stage, stated: "Isadora's dancing was based on technique, but technique that was not the physical mastery of the muscles alone, but a mastery of the medium of expression, and when it was perfect it was not visible. Isadora's technique was innerly, it made her body express her soul."

And Fokine, an admirer from the first moment he saw her perform, was inspired by her search for truth. Recognizing that the ballet as it was then, in 1905, was a banality, a theatrical cliché, Fokine changed his methods. He sought to develop the creative dramatic faculties of his dancers, and he broke with ballet tradition to take unheard of liberties with movement and choreography.

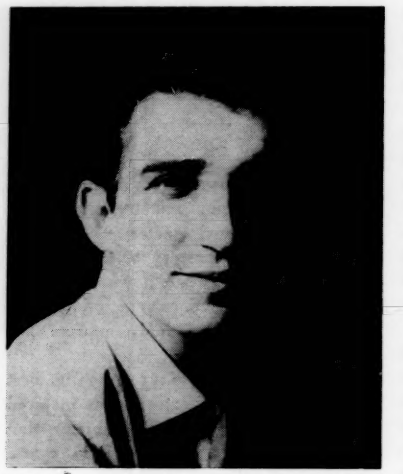
Vital too, was Isadora's effect on author-designer Gordon Craig. Lovingly met in 1905, they resolved to make the theater and dance one. They thought themselves aesthetic twins, and shared their romantic, striving ideals. Rebelling against the pomposities, the sanctimonious, stifling atmosphere of the Victorian Age, they were pioneers in theatrical self-expression. Simplicity became a dominant motif, then starkness, and touches of symbolism. Their credo: "Beauty is truth, truth is beauty." Lyrical inspiration became another article in their theatrical faith. But when Craig went on to insist that the actor ultimately must be nothing more than a super-marionette, their aesthetic marriage was shattered.

Yet much of what Isadora had learned with Gordon Craig remained with her. As Mary Fanton Roberts wrote: "We also owe to her (Isadora), in collaboration with Gordon Craig, our simple modern stage draping. I do not know of any person who ever used one-tone curtains as a background for dance or drama before Isadora's time. And she used them wholly, not only for the dance of herself and her

(Cont'd on Page 74)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

THOMAS ANDREW



Although the Metropolitan Opera House has, throughout its 77-year-history, always had a dance department, there have been periods, like the present, in which the management has had an especially keen interest in Terpsichore. In recent years the opera has given thought to the idea, traditional in European opera houses, of developing its own ballet company.

As a result of the policy of nurturing dancers, several young performers are already beginning to stand out. One of these is soloist Thomas Andrew. It is noteworthy that he is now making his way as a dancer in an opera company, when he actually started professional training with the idea of becoming a singer.

Tommy, of medium height, and of Polish descent, comes from the small town of Mount Carmel, Pennsylvania, where his father is a school teacher. He came to New York in 1951 to continue vocal training, and was urged by a fellow student to enroll for classes in movement, a necessary aspect of stage performing which too many singers overlook. Study with Yeichi Nimura familiarized him with stage movement, and put the idea into his head that perhaps he should combine dancing with his singing. Jazz classes led him to audition for a Broadway musical, and he became a member of the dance contingent in *Of Thee I Sing* and later *Seventeen*, both short-lived.

And then the U. S. Army requested his services. For two years he was away from Broadway, but his interest in dance was aroused. While stationed near Hampton, Virginia, he sought a local gym to work out in by himself, but instead found a dance school operated by Mrs. Douglas Henkel, who introduced Tommy to ballet training.

Released from the Army in 1954, and back in N. Y., Tommy found he was more serious about his dancing than he had been about his singing, and he looked for a good instructor. His first experience was discouraging, as he was told to forget the whole thing because he was beyond the age for beginning formal ballet training. He sought the advice of another teacher, and this time fell under the encouraging and constructive guidance of Igor Schwezoff, then at the Ballet Russe School.

The next two years were devoted to serious and constant ballet classes with Mr. Schwezoff. During this time, Tommy again appeared on Broadway, in *Silk Stockings*, and at the Latin Quarter.

In the fall of 1956, the Metropolitan Opera issued a call for dancers, and Tommy began an association which is now in its fourth season. Joining as a member of the corps, his initial opportunity as a soloist came during the Co.'s tour that first season, where he headed the dance section of *La Perichole*. His second year was highlighted by appearances in *La Perichole*, *Carmen* and *Samson and Delilah*, the last two choreographed by Zachary Solov.

The summer of 1958 took him to the Central City (Colo.) Opera House, where Cyril Ritchard, who had staged *La Perichole* at the Met was again staging it. This was the very first season that professional dancers had been engaged there. Due to the extremely high altitude, it had previously been considered unwise. Tommy danced with Micheline Bardin, formerly ballerina of the Paris Opera. A repeat of the opera at the Greek Theatre in Los Angeles followed.

Back for another season at the Met, Tommy danced in *Aida*, choreographed by Matt Mattox. And when Mattlyn Gavers choreographed *Die Fledermaus* the following summer in Central City, Tommy was Premier Danseur. In both of these operas, his dancing partner was up-and-coming Edith Jerrell.

He has also appeared advantageously on TV's Firestone Hour and Omnibus shows, and last summer taped one section — The Art of Performing — of a TV educational series under the heading of "A Time To Dance," of which dance critic Walter Terry served as moderator. His associates in this part of the not-yet-seen series are Alexandra Danilova, Frederic Franklin, and Edith Jerrell.

A great deal of excitement and artistic stimulation was caused by the Met's decision to do a "ballet evening" of new works in the spring of 1959. Tommy danced the role of the Serpent in John Butler's *In The Beginning*, and his own interest in choreography was aroused. He pursued the inclination, and when he felt he had something of value to show, he contacted Ted Shawn. Mr. Shawn, ever on the lookout for interesting dance material for Jacob's Pillow, suggested that Tommy assemble a group of dancers to appear there in his first attempts at choreography. And so Thomas Andrew & Co., using twelve dancers from the Met, made an auspicious debut at the Pillow, dancing in two new works: *Strange Sweet Gestures*, to the music of Vincent D'Indy, and *Rustic Pas de Trois*, to the music of Karl Goldmark.

At present, Tommy continues dancing at the Met, primarily this season to Dania Krupska's choreography for *The Gypsy Baron*. He has left a fine impression where he has appeared, and he has invitations to return to Central City and Jacob's Pillow awaiting his decision for this coming summer. But of major interest right now is the probability of a second "ballet evening" at the Met this spring. Thomas Andrew, having proven himself qualified, may well be appearing on the program in the dual capacity of dancer and choreographer.

THE LEGACY OF CARNEGIE HALL: PART 1

BY LAURA CLANDON

Soon after May 15, 1960, the rapidly changing face of New York City will be changed even further when that familiar and dearly loved landmark, Carnegie Hall, will be razed.

With the New York Philharmonic moving to its new home in Lincoln Square, the owners of Carnegie Hall find it much more profitable to sell the building and its extremely valuable land than to keep it open as a concert hall. So a soaring apartment house or office building will take its place.

Since 1891, Carnegie Hall — a massive Renaissance-style structure topped by a fifteen-story tower — has sat grandly on the corner of 57th St. and Seventh Ave.

The Hall is named for its builder, Andrew Carnegie, who erected it as a home for the New York Oratorical Society. It opened on May 5th, 1891 with a five-day music festival at which Peter Ilyich Tchaikovsky conducted some of his own compositions. In 1892, the New York Philharmonic made its first appearance in the Hall (where it has played ever since), and the famous musicians and orchestras that have appeared there since tell practically the whole musical life of a great city. For this reason every music lover cherishes Carnegie Hall. What is less well-known is that every dance lover owes it an equal debt of affection.

The large concert hall, seating 2,760 people, with its marble foyer approached by a flight of stone steps, is entered through three wide pairs of glass doors on 57th Street. The interior of the auditorium has two tiers of boxes, a dress circle and a balcony, which make four graceful curves over the orchestra floor. The decor is simple, but pleasant. The gilt and rose furnishing of the two tiers of boxes supply the decorative touches.

To the left of the auditorium is a wide hall, running the length of the building to 56th St., which contains an art gallery-refreshment bar. To the left of the gallery is a smaller recital hall which holds a few hundred people. One more theatre (seating about 150) is descended to from an entrance on Seventh Ave.

Above the auditorium and entirely unconnected with it are the tower floors, containing 150 studios and studio apartments. They are reached by entrances on both 56th and 57th Streets. The dimly lit, labyrinthine halls of this tower create a somewhat hushed, mysterious atmosphere. Only on the sixth and eighth floors do they run the entire length of the building; the others are walled in the center.

Behind the simple doors of the halls are some of the most important dance studios in our country. In these mirror-lined rooms almost every notable dancer has, at some time, taken his stand at the barre. A galaxy of teaching genius from Europe, the Far East, from every quarter of the United States, has here poured its collective energy into creating dancers out of aspiring youngsters. And on the big stage below, especially in the iconoclastic late twenties and early thirties, performances were given that refreshed, strenthened, and forever changed the course of dancing in America.

Isadora Duncan was the first to bring the art of dancing to the stage of Carnegie Hall (the Duncan family had a studio in the building in 1897). In her one world shaking concert there in 1922 she tried single-handedly to break the bonds that kept dancing a sterile ritual and to make it a freer, more inspired, more meaningful medium of expression. If, because of her unique talent and personality she almost emptied the baby out with the bath, she nevertheless brought new visions and wider horizons to those who could learn from her. In 1927 (and in succeeding years, too) the Denishawn group gave several concerts, and with their mixture of "oriental" and "modern dancing" plainly showed how the art of dancing was growing. In a few years many of the Denishawn dancers founded companies of their own. One after the other they gave exciting, experimental performances — Doris Humphrey, Tamiris, Martha Graham, Charles Weidman. A little later came another new facet of the "modern dance" from Germany in the persons of Hanya Holm, Harold Kreutzberg, and Trudi Schoop. And along with the concert dancers, New York audiences were introduced to the brilliant, regal Spanish dancers Argentina and Argentinita, to the dashing Escudero, to the exquisite Uday Shankar, a living embodiment of the ancient art of Indian dancing.

Since Carnegie Hall has played such a large part in the history of our dance, and since the Hall is now destined for destruction, *Dance Magazine* plays its tribute and says its farewell to this beloved institution by trying to preserve in this series of articles a picture of what has happened in many of the Hall's present dance studios.

This month we visit the most famous Carnegie Hall studio, the one with the longest association with the dance: Studio 61. Now more familiar as the Ballet Arts School — which also includes two small studios, 805 and 807 — the three-room Studio 61 remains the important one. It consists of a good-sized foyer, flanked on the right by a very large dance studio, and on the left, down a few steps, by an attractive private sitting room. The robust, energetic director of the school, Virginia Lee, can usually be found either presiding at the desk in the foyer, entertaining in the sitting room, or hurrying back and forth between studios mediating one crisis or another. Near her always is Bani, an Abyssinian cat, the direct descendant of an ancient line of Egyptian cats, who is recognized as the official host of the studio. Though technically Miss Lee has directed the studio for only the last few years, her association with it goes back to 1926.

Studio 61 started out as a boys' gymnasium. After this plebeian beginning the studio was taken over by Alys Bentley, one of the many arresting personalities who flourished in the twenties. She was primarily a music educator, but she was interested in all the avant-garde movements of this artistically seething period. She herself dressed in Grecian style, à la Duncan, and in the sitting room and in the studio presided as high priestess over the arts. Concerts and poetry readings were held, philosophies discussed, and, of course, "interpretive" dancers invited to display their new works. Some of the Duncan and Duncan-trained dancers drifted naturally into this friendly, encouraging orbit, and the studio often resounded to the beat of their barefeet as they gave lessons, prepared for concerts, entertained guests, or just danced.

Interested in the exotic, as well, Miss Bentley in 1926 invited Michio Ito, the fine Japanese dancer who had been brought here for one of the Ziegfield Follies, to teach at her studio. He was to prove the link with the future.

A few years before this, Virginia Lee, then in her middle teens, had arrived in New York full of mid-Western bounce and ambition, as fresh as any Rodgers and Hammerstein heroine. She wanted to go into show "biz," could spin and whirl with the best of them, and if anyone she knew had called dancing an ancient, honorable, continuing art form she would have stared at him in amazement and wondered where the screw was loose. She had the usual ups and downs of a novice, in and out of work in shows, revues, and clubs. Then she became interested in the movies, directed dance shorts, several with Claire Luce, and did the choreography for Valentino's *Monsieur Beaucaire*. She lost this source of revenue when the movies made their westward trek, but found a job on *Pathé Magazine*. One of her assignments was to do a series on wedding dances throughout the world. All went well until she came to the Japanese wedding dance. Her ignorance on the subject was complete. She had heard of Michio Ito, decided he could help her, tracked him down to studio 61 and promptly had her life turned upside down.

As she watched Ito dance and explain his dancing, she felt as if she were entering a new, wondrous world. Dancing as real theater, as a great art with many forms and aspects, came as a revelation to her. She was imbued with a passion and devotion to fine dancing that still blazes fiercely in her.

From that moment she forgot all other plans and immediately enrolled as Ito's pupil. It wasn't long before she discovered she was his only pupil. With her great organizational abilities (they manifested themselves early) she set about recruiting people for his classes. Ito was not a "pure" dancer. There were elements of oriental, modern, and Dalcroze dancing in his work (much as in Nimura's today), and he began to attract students who realized he had something new and interesting to offer. For two years Ito and Miss Lee struggled to keep the studio going. In 1928, Miss Bentley, feeling that they weren't sufficiently lucrative tenants, asked them politely to leave, and for the next three years the studio again reverted to gentler "interpretive" sounds.

Jack Mitchell

The razing of Carnegie Hall destroys with it such famed repositories of dance history as Studio 61. Above, Lisan Kay at the door of Ballet Arts, which soon moves to other quarters.

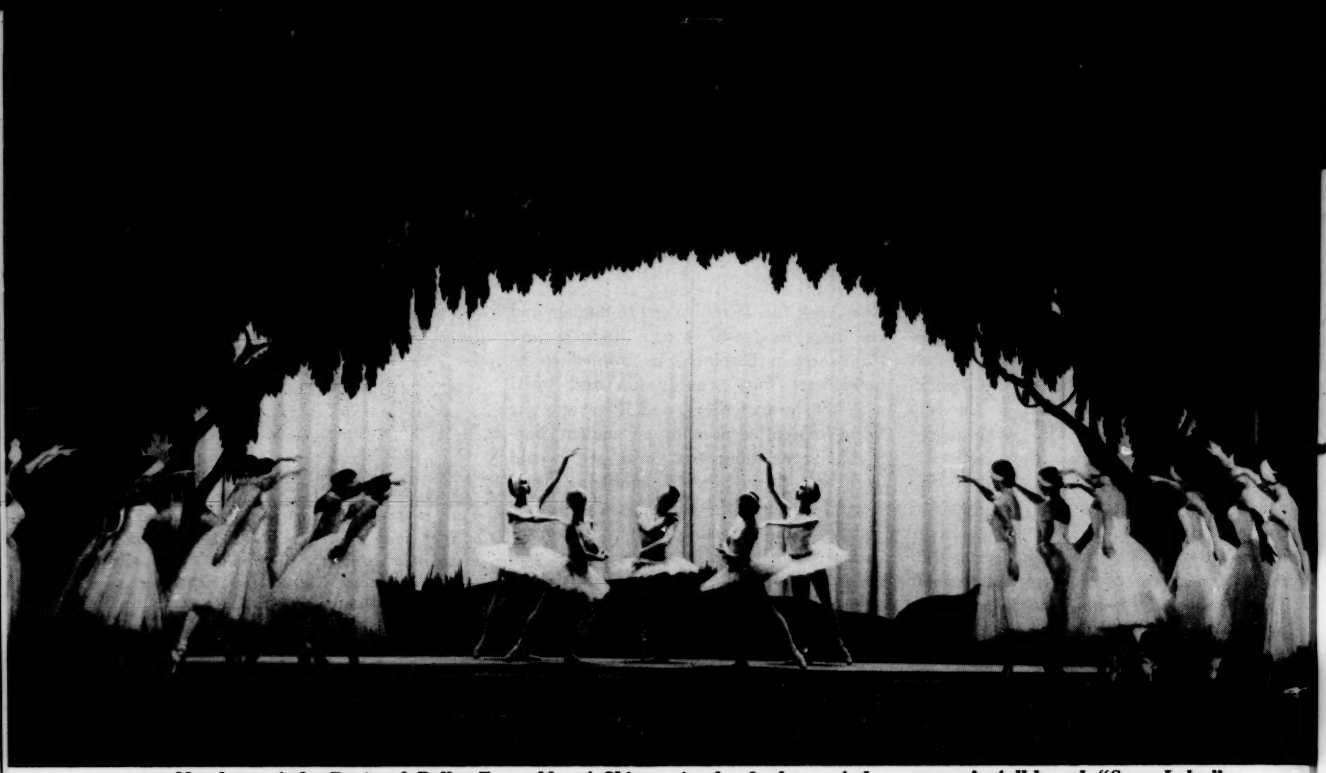
However, in 1931, a period when tenants of any substance were few and far between, Miss Bentley invited Ito and Miss Lee back to the studio. During this three-year absence, Ito had visited Japan and now sent over Yeichi Nimura, his protégé, a brilliant dancer of wide range and imagination. Miss Lee as well as the Shuberts immediately recognized his talents, and while the Shuberts used him in shows, Miss Lee persuaded him to teach at the studio. Thus began an artistic partnership that endures to this day. However, since Nimura was a very active performer at this time, Miss Lee looked for another teacher to share the burden of the studio. With what has proved to be an unerring instinct for choosing great teachers, Miss Lee invited Vecheslav Swoboda to come to the school.

In 1932, Nimura, with Miss Lee as his manager, was offered a summer of concerts in England. This summer engagement turned into a five-year tour that took them all over the world. They were joined by Lisan Kay, Mr. Nimura's protégé, who became his partner (and later part of the triumvirate heading the school).

On their departure, Swoboda took over the studio for a year until he started his own school. Michael Mordkin then used the studio (more about him when we get to Studio 819, which is much more closely associated with him) and, with Miss Bentley still at the head, the studio limped through the depression.

When Miss Lee, Nimura, and Lisan Kay returned, they naturally gravitated to Studio 61 again. But as they were still

(Cont'd on Page 64)



Members of the Regional Ballet Ensemble of Chicago in the final act of the company's full-length "Swan Lake."

REGIONAL BALLET — USA

A Monthly Feature

DIARY OF A BALLET

How a young Chicago company staged its four-act "Swan Lake"

BY DORIS HERING

The young are often very brave. Twenty years ago, when it had scarcely passed its third birthday, the San Francisco Ballet offered the first American production of a full-length *Swan Lake*. And now, at almost precisely the same stage in its own development, the Regional Ballet Ensemble of Chicago has produced America's second full-length *Swan Lake*. The work made its Chicago debut November 21-22.

Who is this little company, as yet scarcely known beyond the confines of the Goodman Memorial Theatre, where it makes its Chicago appearances? Why did it select one of the most ambitious and costly ballets in the standard repertoire? And more important, how did it go about realizing its plan?

According to its own printed program, the Regional Ballet Ensemble set out to offer a "performance of young dancers led by professional artists." At the present time, as with many regional ballet companies, the majority of its dancers are from one school — the Allegro School (where its artistic directors are teachers). But nine schools are represented in its over-all operation.

For this particular production, which required an augmentation of company personnel, about forty dancers were used. Thirty were from the Allegro School, and ten were from other sources. None, except the guest premier danseur, were paid. They worked for the satisfaction of learning a full-length classic work from a director with a sound background.

The director is Robert Lunnon, a lanky, intense, voluble young man who comes from Britain's Royal Ballet. The version of *Swan Lake* that he produced in Chicago followed the British original quite faithfully, the principal changes being in a truncation of the first act mime, new choreography for the Neapolitan variation, and a general paring down of personnel to fit the less-than-opera-house dimensions of the Goodman Theatre stage.

Mr. Lunnon was fortunate in having his wife, Doreen Tempest (also of the Royal Ballet) as the Odette-Odile. And from Ruth Page's Chicago Lyric Opera Ballet he borrowed Fred Stroble to perform the Prince. Two soloists, Ester Adelman and Joan Lorin, also came from the Ruth Page company.

But despite these comforting assets, why bother to produce a four-act *Swan Lake* so early in the development of a young company? It is a work not adaptable to local touring. Its personnel is larger than that required for most ballets. And the

Plans for the production began at a meeting of the board of directors. Spearheading the project was president Maurice P. Arth (left), who is associated with a management consulting firm and is a former deputy director of the U.S. foreign aid missions in Iran and Yugoslavia. Other board members at this particular meeting were Gene Barrett, treasurer; Mrs. A.B. Cramer, secretary; Mr. A.B. Cramer; Mrs. William Lytton, vice-president and social chairman; and artistic directors Robert Lunnon and Doreen Tempest.

same amount of production money could be used for four original works.

Perhaps to grasp the motivation behind such a bold gesture. one would have to understand a bit of the personality of Chicago, as well as some of the special problems of a regional ballet company trying to obtain a foothold in a large city.

In a small community, it is much easier for a company to stimulate public support and interest. The ballet actually becomes the object of community pride. But in a large city like Chicago or New York, there is really no such thing as community spirit. The company has to work extra-hard, do something extra-special, to gain and hold supporters.

In Chicago there are several noteworthy groups. Another pair of Royal Ballet alumni, Richard Ellis and Christine DuBoulay, direct the Illinois Ballet. Two highly respected teachers, Bentley Stone and Walter Camryn, have a group of their own. Different aggregations band together for the periodical performances of the Chicago Ballet Guild. And the main professional outlet for dancers is Ruth Page's Chicago Lyric Opera Ballet. Within the confines of Chicago it performs only as an opera ballet. On tour it has a repertoire of its own.

And, of course, Chicago enjoys fairly extensive seasons of the touring professional companies.

May 1959 . . . The Board Meeting

The idea for doing the four-act *Swan Lake* actually came from a member of the board of directors. (The company had already done a one-act version in June 1958).

Since the other board members were immediately enthusiastic, it was decided to set a tentative budget and to make a work schedule.

The work schedule — time needed for fund raising, sets, costumes, music, and rehearsals — was spread out over six months, with November as the target. September was not included in the schedule, for some of the dancers are still in high school or college, and it was felt that September is a time for school registration and the dovetailing of school and rehearsal schedules.

A budget of $4,000, or $1,000 per act, was established. And this was further broken down into approximately $500 per act for costumes, $300 for set, and $200 for theatre rental, advertising, and lighting. Since the Goodman Memorial is a non-union theatre, the Regional Ballet Ensemble does not have the heavy theatre costs of many regional groups.

As the production got under way, it was decided to use the same bucolic setting for Acts I and II, with just a slight variation in the upstage decoration. The money thus saved could be diverted to costumes (which were sumptuous) and promotion (which included mail solicitation and FM radio announcements).

The money was raised by individual contributions, by ticket sales, and by a dinner and fashion show under the supervision of Mrs. William H. Lytton and Mrs. Chris Chelemengos.

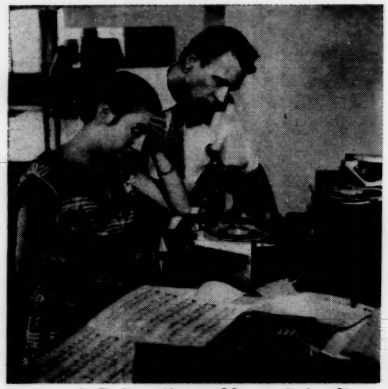
June 1959 . . . Score and Scenery

At first it was decided to use stereophonic tape in the rehearsals and live orchestra performance. But the final outcome was that the try-out premiere in Rockford, Illinois was accompanied by the Rockford Symphony, while the Chicago performances were done to tape.

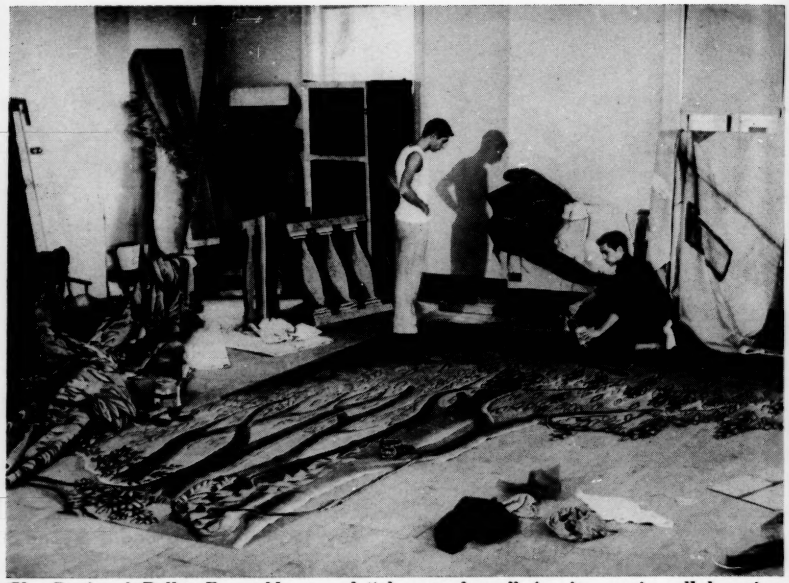
While tape is a more convenient and less costly way of working, it has drawbacks. The pacing of the performance becomes somewhat mechanical. But perhaps this rigidity is at times to be preferred to an inadequately rehearsed live orchestra or a conductor insensitive to dance. It is an endlessly debatable question.

When it came time to select a designer, the company decided to give an opportunity to one of its own dancers, Karl Kaufman. He had studied design at Butler University and was eager for the opportunity. Assisted by fellow dancer Gene Barrett, he not only designed the decors

(Over)



Regional Ballet Ensemble artistic directors Doreen Tempest and Robert Lunnon compiled the stereophonic tape score for their production from several different "Swan Lake" recordings.



The Regional Ballet Ensemble stayed "close to home" for its scenic collaboration. Dancer Karl Kaufman (kneeling) designed the sets, and dancer Gene Barrett (standing) helped with painting and construction. Mr. Barrett also handles the company's publicity.

Soloist Ramune Aleka is fitted for her costume by wardrobe mistress Marie M. Comstock. Mrs. Comstock is also founder and general manager of the company.

PHOTOS BY PAUL HANSEN

Company directors conduct rehearsal. Since, as with all regional groups, most of the dancers work or go to school, rehearsals were held nightly and on week-ends.

but painted them. And he was responsible for the Act III costume designs.

July 1959 . . . Costume Fittings

While rehearsals got under way, the dancers also began the tedious procedure of costume fittings. To save them time, the costumes were constructed on the same premises as the rehearsals.

And how about the costume designer-seamstress-wardrobe mistress? A suburban Chicago lady on a casual summer's day expedition through the basement of Marshall Field's might have come across her neighbor, Mrs. James Comstock. But instead of looking for chintz for her bedroom chairs or drapes for the parlor, Mrs. Comstock was busily paging through satins and velvets and glitter fabrics. And in so doing, she was realizing a dream that extended all the way back to her childhood in Louisville, Kentucky.

Although Mrs. Comstock functions quite self-effacingly as wardrobe mistress of the Regional Ballet Ensemble, there might not be any company at all without her. She is its founder and general manager.

Like so many American women of her generation, Mrs. Comstock had wanted desperately to dance when she was a child. But there just simply were no teachers available. And so she had to content herself with executing eager little jigs at the gatherings of her Irish-born family. And she cherished the unforgettable image of Pavlova, whom she had seen at the age of seven.

After her marriage, she began to design ball gowns for wealthy Louisville ladies. But the love for dancing persisted. And when her daughter Donna (now a director of the Richmond, Va., Ballet Impromptu) was old enough, Mrs. Comstock enrolled her in the Courtney School. Simultaneously she offered her services as costume designer for the Courtney Ballet.

There was a trip to Chicago during which time Donna studied with well-known teacher Edna McRae, and Mrs. Comstock faithfully watched classes and took notes. The family returned to Louisville, but finally, in 1948, moved to Chicago permanently.

Along came Sadler's Wells in its 1949 tour. Mrs. Comstock was captivated with the company and decided that dancers who could perform so beautifully must have a very special kind of training. She determined to find out more about it, and before she quite knew what was happening, found herself at the head of her own school with Sadler's Wells dancers as faculty. A ballet company seemed to be the next logical step.

Although she devotes endless hours to the company, she does not interfere in artistic matters. Her association with the Lunnons seems to be a particularly felicitous one. And yet one feels that this round-faced, quiet, and rather distinguished looking little lady has more than a measure of the Ninette de Valois in her bones. Like Dame Ninette, she can move mountains; and like the Dame, she is Irish.

Mrs. Comstock's husband does not personally participate in the running of the company. But his trucking firm carts and stores the scenery gratis. And it is his money that has pulled the school out of one or two bad spots.

August 1959 . . . Rehearsals

Although they had been under way, the rehearsals were intensified during August. The schedule was a demanding one.

The soloists rehearsed Mondays through Fridays from 7:00 P.M. to 9:30 P.M. The corps members, being younger, were required to attend two rehearsals per week. On Saturdays there were company classes from 1:30 to 3:00, and rehearsals followed from 3:00 until 9:00.

Both Mr. Lunnon and Miss Tempest conducted rehearsals, sometimes simultaneously. And Miss Tempest and her partner, being professionals, could rehearse during the day.

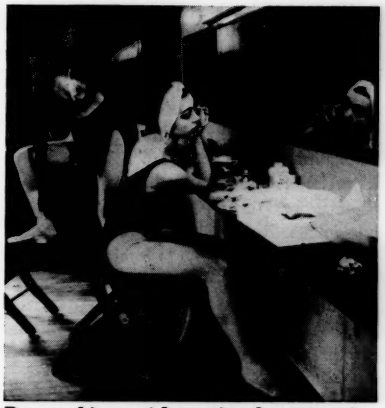
October 1959 . . . Dress Parades

During this month, the rehearsals were further intensified, and dress parades were held of the costumes. In connection with their costumes, the dancers were required to supply one pair of tights and their shoes. If they needed a change of tights for a second costume, this was absorbed by the costume budget.

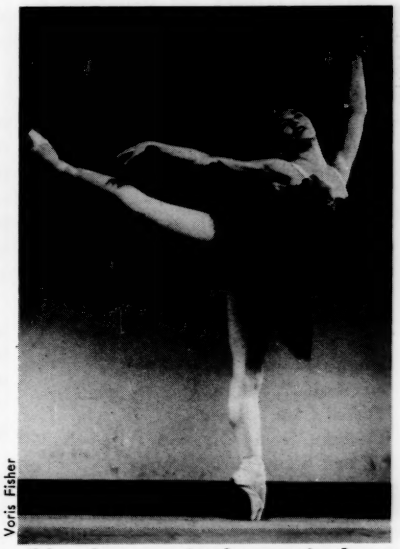
November 1959 . . . The Performance

Swan Lake was premiered on November 8 in Rockford, Illinois. And on November 21 and 22 it made its bow before sold-out houses in Chicago. It was a modest but spirited production.

Perhaps one missed the sheer mass and panoply of a huge national company production. But there was a special compensation in seeing the choreographic structure more clearly accentuated . . . and in seeing young American dancers beginning to try on the mantle of tradition that has always been the fortunate heritage of European dancers. *THE END*



By working with regional companies, young dancers learn the intricacies of stage make-up and the proper adjustment of headdresses. Here company members Ramune Aleka and Amanda Vaughan prepare for "Swan Lake" dress rehearsal.



Voris Fisher

Although most regional companies do not rely on professional dancers except as occasional guests, the Regional Ballet Ensemble of Chicago has, as its leading dancer, Doreen Tempest (formerly of the Royal Ballet). Miss Tempest encompassed the dual role of Odette-Odile.

ber issue. Since then the second in this series has been released. This one is for intermediate and advanced students (403), and it is equally as good as the first LP. Produced under the personal direction of Yurek Lazowski, the "A" side of the record gives the dancer a complete barre of character exercises in varying rhythms and tempi, with repeats of each for executing the exercise on the other side. Completing the "A" side is a band of Spanish heel work in 3/4 time, and a complete *jota*—both of which could be used for classroom technique practice or as complete dances. The "B" side offers a variety of national dances, including a *mazurka*, *tarantella*, a slow and fast *czardas*, a Russian dance, and a *gopak*. Some of these are adaptable for older children with two or three years of ballet training. They are lively and exciting and lend themselves to beautiful formations for group work. A book of illustrated dance notes is available for both these Selva-Ringle character ballet recordings.

Another company that has met the needs of many teachers in the past, Dance Records, has devoted one of its new releases — "MUSIC FOR CHARACTER DANCES," HLP 3021, a 12-inch LP — to thirteen popular character dances. They are beautifully recorded under the supervision of Orest Sergievsky. In a sense this release is somewhat graded as far as tempi and rhythms are concerned, for teachers will find Massenet's *Gavotte* and Tchaikovsky's *Dance of Old Russia* especially suited to beginners — while *Orientale*, Strauss' *Polka*, Saint-Saens' *Bacchanale* and Chabrier's *Espana* are excellent for intermediate and advanced students.

Whether you use one dance or present a complete character ballet, you are almost assured of a "gala performance" with the wealth of colorful, exciting recordings that are yours for the ordering.

Character Dance Recordings

Beginner:

"Polka," Stepping Tones 114, 78 rpm.

Intermediate

"La Rosita," Statler 147, 78 rpm.

"Espani Cani," Russell 56, 78 rpm.

"Mazurka from 'Coppelia'," Russell 196 and Statler 167, 78 rpm.

Advanced

"Moorish Dance," Dance Records 263, 78 rpm.

"16 Dances in 16 Rhythms" (by Ted Shawn and Jess Meeker), Statler 221 and 223, 78 rpm.

"Castanets — How to Play Them" (by Matteo), Dance Records HLP 3000, 33-1/3 rpm.

THE END

Recital Magic
BY LOSHIN'S

60 NEW COLORFUL COSTUMES FOR 1960

435 "new york jazze"

Leotard of silver sequin cloth front panel, slipper satin sides, lustretex back. Color: Red, royal, emerald.
Sequin and Feather Tiara $1.85
Matching Fringed Mitts $1.75 pr.
Child—$6.50
Adult—$6.95

407 "misbehavin"

Glo-lite cerise check on Glo-lite horizon blue satin leotard front, black sequin trim, copen Lustretex Back, 5 alternating blue and cerise net ruffles, generously trimmed with black coxcomb.
Child—$6.95 Adult—$7.50
Matching Tiara $1.00

TEACHERS: 4 NECESSARY CATALOGS FOR YOUR RECITAL . . . our BASIC DANCEWEAR PORTFOLIO with Records, Shoes and Leotards . . . our ACCESSORY HANDBOOK . . . our FABRIC SWATCHBOOK . . . and our spectacular 16-page full-color RECITAL MAGIC Catalog with 60 New Costumes for '60.

Loshin's
300-302-304 WEST FIFTH STREET
CINCINNATI 2, OHIO

SPANGLE BASICS on SATIN-TEX $2.95

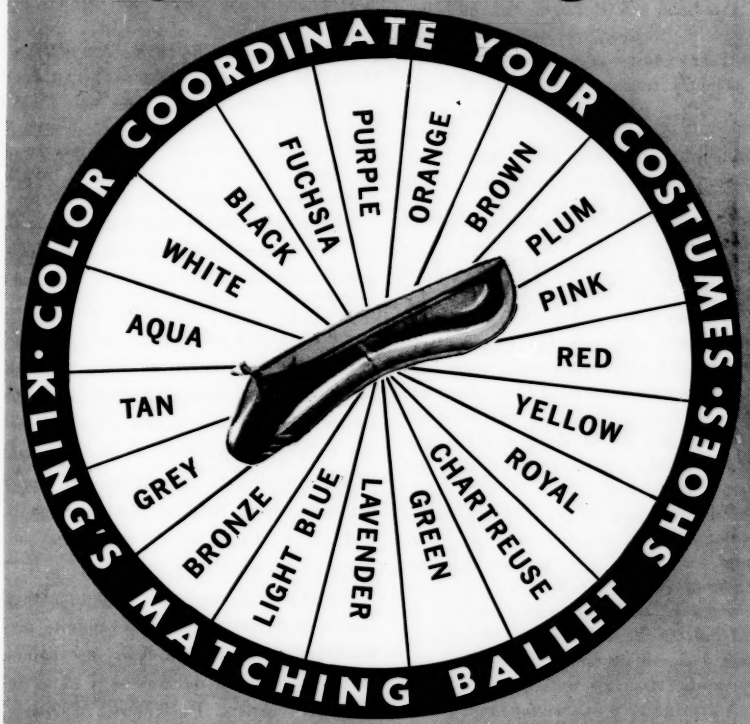
WHOLESALE TO SCHOOLS ONLY! WRITE FOR CATALOG BUY DIRECT FROM FACTORY
SCENERY MADE TO ORDER
219 7th AVE. NEW YORK 11, N.Y.
INCENTIVES

HOCTOR RECORDS FOR ALL YOUR DANCING NEEDS
DANCE RECORDS, INC.
Write for Complete Free Catalogue
DANNY HOCTOR
WALDWICK, N. J.

Now! NEW LOW PRICE!

Kling's BALLET SHOES

19 MAGNIFICENT COLORS 3.85



AVAILABLE WITH ELASTIC OR CONVENTIONAL BINDING AT SAME PRICE!

Soft, glove-fitting cowhide leather ballet shoes made on a toe shoe last . . . it points with the foot! Double stitched soles and insoles. Full canvas lining for extra service. Pleated toe. Here is a ballet shoe that gives the comfort and support the dancer needs. Available in 19 wonderful colors! Sizes 8½ child to 9 adult. (When ordering—send outline of foot and size of ordinary street shoe worn.)

Silver Kid—$5.50; Gold Kid—$5.95; Pink, White or Black Satin—$5.25

Klings Theatrical SHOE CO.

218 So. Wabash Ave.
Chicago 4, Ill.
HArrison 7-2028

A monthly report on current releases

RECORDS FOR TEACHING

BY GERTRUDE HALLENBECK

Recent appearances on the American dance scene of exciting and colorful foreign national dance companies parallels a very interesting trend in our teaching field — specifically, a renewed interest in character ballet material. For such work affords the dancer a strength of technique, a knowledge of the dance cultures of various nations, and a more varied educational dance background. To meet the demand, several companies have recently released records with music for character classes and dances.

Muriel Stuart reviewed one of these, "CHARACTER BALLET—BARRE AND CENTER EXERCISES FOR BEGINNERS" (Selva-Ringle 402), in the Novem-

BARNEY'S
Theatrical & Dance Shoes
Accessories — Everything for the Dancer
Send for Catalogue 18X
33-11 36th Ave., L.I.C., N.Y.

★ MORE ★
NEW RELEASES
ALL ON 45 RPM
★
691-A—Over The Rainbow
★
691-B—Sandpaper Ballet
★
692-A—Deep Purple
★
692-B—18th Century Drawing Room
★
693-A—Summertime
★
693-B—Huckleberry Duck
★
694-A—Penthouse Serenade
★
694-B—Jazz Pizzicato
★
VELMO RECORDS

RECITAL COSTUMES

which give wings to the dance — soaring, imaginative designs!

From the basic untrimmed garment to the artfully-crafted finished costume, PALAT Costumes play a vital role in translating your dance recital from the ordinary to the outstanding.

- the fullness of skirt
- the dazzling sequins
- the finest of textures!

WRITE NOW . . .

for our new CATALOG — eight pages of fantasy translated to the printed page . . . fantasy which will be translated into *life* in your studio!

Palat COSTUMES

1072 CARNATION DRIVE • NEW MILFORD, N. J.

BORIS KNIASEFF ANSWERS QUESTIONS

BY GEORGE FROSCHER

Last month Dance Magazine presented an introduction to the Boris Kniaseff system of ballet training. Mr. Kniaseff, a famed European teacher, has, as a result of many years of research and study, decided that although his results were excellent with the conventional barre that has traditionally been used throughout the history of ballet, the barre exercises designed by him to be done on the floor would not only get as good results, but better and quicker.

Our presentation in the February issue stimulated much interest, and we were strongly urged to give further information. Since Mr. Kniaseff lives in Europe, we turned to Gerald Severn's "Teach Your Child Ballet," book based on the Kniaseff system and sold in record stores with two LP records (Artia Recording Corp., NYC) which give precise instruction and counts for the exercises. Once one overlooks Mr. Severn's unfortunate introduction to the book, in which he erroneously suggests that any mother and child can understand and learn ballet from it, there is much of interest. Both the text and the records are accurate. However, the heavily illustrated forty-page book has a very serious drawback — the Baron photos are dreadfully reproduced. This is, no doubt, true because of mechanical reasons, but the results often show a model with round back when it should be straight, high shoulders that should be low, and there are other major distortions.

We have therefore asked George Froscher, a former student currently teaching and choreographing in New York, to tell us more. **L.J.**

There is no doubt that with his *barre par terre*, Boris Kniaseff has brought a great advance to the study of the technique of classical ballet. Particularly when one knows the fabulous results that he has in the past achieved with the wall barre, is one astonished that he later broke with this method. Such famed dancers as Yvette Chauviré, Margot Fonteyn, Zizi Jeanmaire, Lycette Darsonval, Serge Golovine, Jean Babilée, Michel Renault, and many others testify with great admiration to what they owe him.

But Kniaseff, endlessly experimenting, has been concerned with the infinite possibilities of the human body, so that he might mold great dancers as well as interpretive artists. He knows, of course, that the vocabulary of the contemporary dancer has to be larger in order to encompass new choreography. And he is also aware that the time permitted to form an accomplished dancer is generally shorter now than it was in past years.

For decades modern dance has had its floor exercises, but Kniaseff's methods are quite different from modern dance since their aim is directly toward developing ballet technique.

When we recently asked Mr. Kniaseff to answer a number of questions for *Dance Magazine* readers, he consented, offering particularly to those professionals not familiar with his work an opportunity to learn something of its details. Following are Boris Kniaseff's answers:

General:

Q. Do you use the floor barre particularly for children and young people, or also for professionals? Do professional dancers have any difficulty doing the floor barre after they have worked only at the traditional barre?

A. Yes, I use my method for professionals as well. As a rule they find it very hard, especially in the initial stages.

Q. I understand that you have demonstrated your method on TV and at schools throughout Europe. Have any changes resulted? Do any other schools use your system?

A. Yes, it has been demonstrated at various schools, including that of the Paris Opera and the International Summer Course in Krefeld, Germany. It has been seen on TV in Brussels, Munich and Paris. The Université de la Danse accorded me the degree of Professor Honoris Cause and a Grand Prix for my contribution to the study of ballet.

There are several ex-pupils now teaching my method in Europe. And quite a number of professional dancers I know do the floor exercises before their traditional ballet classes.

Q. Do you believe that people actually can learn this system from a book?

A. No. The book can only assist as an introduction to the method. Actual preparatory work is essential for mastering it properly.

Technical:

Q. Since there are no *pliés* possible in floor barre work, are the *passés* which you use at the beginning of the floor barre sufficient to replace the *plié*, so important for all center work?

A. No, the passés on the floor are designed only as a preparation for pliés later executed in the center.

Q. How does a student obtain a good balance on the floor if he does not practice while standing at the barre?

A. It is my contention that to obtain equilibrium it is not necessary to practice it while standing at the barre.

Q. How do you obtain good *port de bras?* Do you use any special exercises for arm work?

A. With my system it is possible to obtain good port de bras from the floor as well as in the vertical position. Pupils are not lying on the floor all the time, but when they are, the whole body is working in unison, and in all exercises the head, body and limb movements are synchronized.

Q. Since there is no brush possible on the floor, what about *dégagés?*

A. The heel brush is not necessary, because when correct technique for the coup de pied is achieved, the rest of the movement is performed without difficulty in the center.

Q. I understand that since the publishing of your book you have added additional exercises. What are they?

A. Certainly. I have new exercises too numerous to be described, and, as a matter of fact, my book illustrates only the preparatory exercises.

Q. Is the technical development of male and female students the same, or is it more difficult for male pupils, since they are not as turned out as girls?

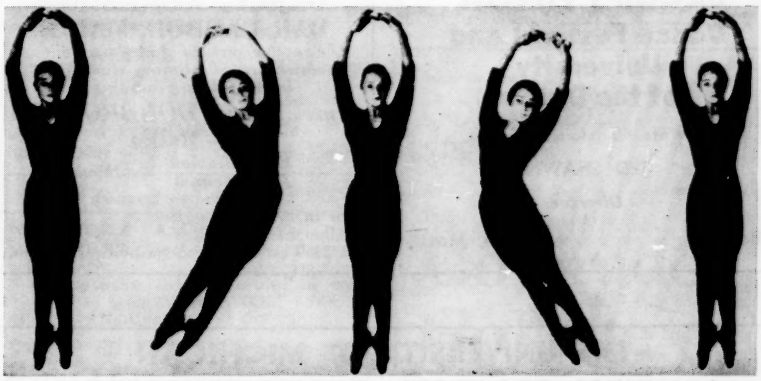
A. Men tend to find the exercises more difficult, although those described in the book, if studied carefully, should assist male dancers. The advanced courses provide special exercises for men.

Q. Can you give some details concerning technical differences between the way exercises are done at the usual barre and the equivalent movements used by you?

A. The most important difference is that I find that my method reduces the training period by one-third. It is based on a scientific assessment of weight, poise and equilibrium, and is recognized by medical authorities as being anatomically correct and less fatiguing for the pupil than the traditional form of training. In fact it is designed to assist the pupil to a much greater extent than is possible under the rigid rules of the orthodox form of training. The method also imposes less strain on the heart of the pupil and provides the possibility of working with both legs simultaneously. It is likewise impossible to overstrain one side of the body.

And now, two different Kniaseff exercises from the hundreds that exist.

THE END



Courtesy "Teach Your Child Ballet"

Above: For the waist, legs and port de bras. Lie on back, arms above head, feet turned out in 1st pos. Legs slide to right as far as possible without moving upper body; keep shoulders down. Legs slide back to starting position. Repeat to other side.

Below: For legs and insteps. Lying on back, bend legs so toes touch. Spread legs into 2nd pos., insteps and toes flexed; return to starting pos., insteps and toes still flexed. Repeat mvt. with extension. Do both exercises illustrated 16 times, first on back, then on stomach.

MT. PINNACLE DANCE CAMP
Hendersonville, N. C.
directed by
HILDEGARDE BENNETT
ROBERT BARNETT
VIRGINIA RICH BARNETT
Offering a Special Two Weeks
Dance Course
with regular Camp activities
JUNE 12th to 26th
A Vacation with a Purpose in the Blue Ridge Mountains.
Write for Brochure:
3215 Cains Hill Pl. N.E., Atlanta, Ga.

New London Connecticut
CONNECTICUT COLLEGE SCHOOL OF DANCE
"America's Center for Modern Dance"
1960 SESSION
JULY 11 - AUGUST 21
Write for Bulletin and Application

BEAUPRÉ at Stockbridge, Mass. 65 girls 10-16
Prof. faculty. Individual program. 8 wk. season
DANCE: Ballet, Modern, Ethnic, Notation
DRAMA: Acting, Staging, improvisation
ART: Painting, sketching, ceramics
MUSIC: Instruments, Music Apprec.
Sports, filtered pool. Weekly attendance at Jacob's Pillow, Tanglewood.
Mr. & Mrs. Stanley D. North
2 Maher Ave., Greenwich, Conn.

INTERNATIONAL SUMMER DANCE SCHOOL
EXPERIMENTAL GROUP
JULY 11 — AUG. 20
For Information Write
ANGIOLA SARTORIO, Dir.
716 Jasmine Ave., Corona Del Mar, Calif.

JACOB'S PILLOW
Dance Festival and University of the Dance
Write for information to
TED SHAWN
Director
Box 87 Lee, Mass.

ALBERTINE SUMMER DANCE WORKSHOP
BAR HARBOR, MAINE
For the serious dance student concentrated dance study in beautiful surroundings.
Mme. FELIA DOUBROVSKA — Ballet
Edna Dieman, *Julia Bennet* } Hindu
Albertine — Spanish
For information write:
Albertine Maxwell
3325 West End Ave., Nashville 12, Tenn.

THE UNIVERSITY OF MICHIGAN
ANNUAL PRACTICUM IN MODERN DANCE
NATIONAL MUSIC CAMP, INTERLOCHEN, MICH.
AUGUST 22 - SEPT. 1
direction of
Esther E. Pease, Director of Dance at University of Michigan
Joseph Gifford, Director of Modern Dance at National Music Camp and Director of the Joseph Gifford Dance Theater.
CHARLES WEIDMAN — Classes in Repertory
A Workshop of Creative Dance Study
2 Hours Credit for Students enrolled through U. of Mich.
For information and application write:
DR. ESTHER E. PEASE, Department of Physical Education for Women, Barbour Gymnasium, Ann Arbor, Michigan

BEAUTY AND THE DANCER

FINE POINTS

BY ANTONIA DOBROSLAVIC

Last month we discussed make-up for television and noted that expression and form can be changed by it. A slight over-emphasis, a slip of the lipstick or pencil can exaggerate and distort. Make-up should never mask the expression — it should assist. It can help to bring out the good points and subdue the less desirable. Remember that by using a lighter color than that of your foundation, you can highlight good features. Dark make-up will subdue less desirable points.

Just as stage make-up should be rehearsed, so should your everyday make-up be studied and checked. Too often, in the rush of the daily routine, one is inclined to look without actually seeing, we tend to concentrate on a special area without seeing it in relation to the whole.

Having arrived at a daily working make-up, check to see how it affects hair styling (or vice-versa), neckline of clothes, and color of hair and clothes.

Foundation color should be approximately the same tone as your skin. Avoid darker or lighter shades, which will contrast badly with any exposed skin areas (neck, arms, hands). Since foundation base has a tint of its own, it is usually unnecessary to use rouge. Rouge is a tricky medium, and if used, should be carefully applied. Be on the safe side: use rather too little than too much.

Some of the foundation bases require no powder. For a matte finish, powder is necessary, and should be a shade lighter than your base — never darker. Some pressed powder is a substitute for base and loose powder, but too often it gives a dried-up look, or shows up wrinkles and facial creases in a short time. Powder should be patted on, not rubbed in. It can also be used to tone down rouge.

It is simple to say that new make-up should never be applied over old, but this is not always feasible. However, if the routine of the day regularly requires fresh make-up, it should be redone. If time really does not permit it, make-up should be a little less elaborate. A little experimenting with foundation and powder will help to establish procedure.

A simple, yet often neglected area is mouth make-up. Renewing lipstick is more difficult than the first application, since the edges usually smear slightly from the warmth of the body. If lip rouge is blotted and powdered, this can be avoided. *END*

than eliminate the barre entirely.

He misses the point entirely in that the teaching of barre work causes harm only when it is taught incorrectly. When taught scientifically and with careful regard for the differing physiques and capacities of all ballet students it is of immense benefit. When rule-of-thumb methods are used to turn out the feet in first position to an angle of 180 degrees — a position which is physically impossible for 80 percent of students — then disaster can result. This fault alone — and there are many more — can be responsible for every disfigurement from sway back and rolling ankles to weakened knees and permanently enlarged toe joints.

The author failed to apply his turnout in the centre during early training because his positions at the barre were abnormal and utopian, achieved by gripping and hanging on for dear life.

A student at the barre, correctly turned out, with the weight over the ball of the foot, will be resting his hand lightly and will be able to lift it at any time in the course of an exercise without impairing balance or posture. The barre is merely a temporary aid, not a permanent crutch.

Mr. Kniaseff has discovered that great things can be achieved from exercises on the floor which cannot be attained through standard barre movements . . . But I doubt if correct placement of the hips or balance can be taught on the floor.

Ballet dancers can only learn basic techniques slowly and carefully from the traditional and logical beginning — at the barre . . .

Betty Oliphant, Principal
The National Ballet School
Toronto, Canada

Death or Lift

In your article "No Male Shortage Here" (December, 1959), Martha Wilcox is quoted as saying ". . . the so-called 'educational dance' idea, which, I think, is the kiss of death." As a teacher employed by an educational institution, and involved in the training of both professional and nonprofessional theater students, Miss Wilcox's words would seem to need considerable clarification.

Surely that which pertains to the acquisition of knowledge or skill in dance should not be "the kiss of death" in the eyes of an educator. If "so-called" is the key to the puzzle, who "so-calls" and to what are they referring?

Margaret P. Duggar
Stanford University
Palo Alto, Calif.

THE END

CAMPS AND SUMMER STUDY

University of Alberta **BANFF SCHOOL OF FINE ARTS**
in the heart of the Canadian Rockies
28th Annual Summer Session JUNE 20 - SEPT. 10
OFFERING AN OUTSTANDING DANCE PROGRAM
including Classical Ballet, Character, Modern Jazz and Rhythmics
Courses for students (beginners through advanced) and teachers; the finest instructors from the Royal Winnipeg Ballet, Canadian Schools of Dancing, and the Royal Academy of Dancing, London, England; excellent facilities.
other courses in: Music, Painting, Drama, Writing, Crafts, Photography, Modern Languages.
for calendar and further particulars write:
DIRECTOR, Banff School of Fine Arts, Banff, Canada

Southern Vermont Art Center
Manchester, Vermont
School of Ballet
Marina Svetlova, Director
August 1st to Labor Day
for information write to the Manager.

WOODCLIFF
Co-ed 4-17 yrs. Sawkill (nr. Woodstock), N. Y. Mature leaders. Res. M.D. Private lake. Land and water sports. RIDING. Golf, tennis, archery, riflery, trips. Dramatics, ceramics, fine arts. DANCE—ballet, modern, theatrical, folk & square.
Special equipment for younger children
Separate teen-age program
D. D. Saphir, 62 Howard Ave., Tuckahoe, N. Y.
WO 1-3786

PERRY-MANSFIELD
School of the Theatre and Dance
Steamboat Springs, Colorado
July and August
Hariette Ann Gray—modern dance
Charlotte Perry—acting
THEATRE FESTIVAL
in the
JULIE HARRIS THEATRE
Address **Portia D. Mansfield**
Nov. to May — Box 4026, Carmel, Calif.

SCHOOL OF **CREATIVE ARTS**
Martha's Vineyard, Mass. Girls' 6-17
ART: Ceramics, Sculpture, Painting
DRAMA: Writing, Acting, Producing
MUSIC: Piano, Violin, Strings
DANCE: Modern, Ballet, Folk
SPORTS: Swimming, tennis, riding, etc.
Weekly excursions. Professional staff.
Competent supervision. Guest artists.
• KATHLEEN D. HINNI, Director
60 Horatio St., N.Y. 14 CH 2-6682

WE'RE NOT A DANCING CAMP — But we have Dance Classes and a competent ballet teacher. If you want your daughter in an environment where the physical and the cultured blend WE ARE WORTH YOUR INVESTIGATION!
CAMP HIAWATHA for girls
Kezar Falls, Me.
Abraham Mandelstam, M.A.
40 W. 72nd St., N. Y. C. 23, N. Y.

Summer Study in
COLORADO SPRINGS
AT
THE
Colorado College
SUMMER SESSION
June 20th — August 12
Season of the
HANYA HOLM
Summer School of the Dance
Full Time Study in Dance and Related Subjects
Dance and Drama Production
Eight Week MUSICAL SCHOOL
Complete Schedule of Academic Subjects
A few scholarships available
For further information write
Director of Summer Session
Colorado College, Dept. R
Colorado Springs, Colorado

UNIVERSITY OF COLORADO
Summer Session
DANCE WORKSHOP
June 20 — July 8
For Beginning Teachers
SHIRLEE RIRIE
Introduction to Modern Dance — Techniques
Demonstration Class
For Experienced Dancers
MERCE CUNNINGHAM
Techniques — Composition — Repertory
LABANOTATION — Allan Miles
For Information Address:
Dean of the Summer Session
McKenna 30, Boulder, Colorado

? ? What is ? ?

AMERICANA

Only NADAA will have it!

Something no other association is authorized to teach at their conventions

Stimulate enrollments with this new dance subject, called Americana

Schools will be dated - outmoded - and lost, without this new dance subject

Not to be confused with Ballet, Modern Jazz or Ballroom

NADAA is the first and only association presenting this origiginal material to its members.

There will also be
NEW Ballroom Dances

- Six Teacher Conservatories
- Six Junior Seminars
- Six Novice Seminars

NADAA — as always
— is "way out front"

Write for Application NOW!

National
Association of
Dance & Affiliated
Artists, Inc.
1920 W. Third Street
Los Angeles 57, Cal.

...NEW
different—
EMPIRE
TIGHTS

Black Wool Jersey
10-20

Designed by
HOLLYWOOD
DANCEWEAR

FREE 1960 CATALOG

HOLLYWOOD DANCEWEAR CO.
6512 Van Nuys Blvd., Van Nuys, Calif.

Seventh of a Series:
PERSONALITIES IN THE BUSINESS OF DANCE

LEO'S OF THE LOOP

BY ANN BARZEL

Boss Man of Leo's Advance Theatrical and his Inspiration: Mr. & Mrs. Leo Harris.

"You don't have to be crazy to be in the dance profession, but it helps." So goes the well-worn phrase invoked at every crisis in a crisis-ridden field. But there does seem to be at least one sane guy among us. Sane, calm, and unperturbed. That is part of the charm of Leo Harris of the Advance Theatrical Co.

Leo's temperament, or lack of it, is an asset, for there is nothing like calm to face the stormy dancer in distress. And distress is often the condition of the girl or boy who seeks the attention of the head man in the dance-shoe place.

A dancer can buy and wear a hundred pairs of shoes without giving the matter a second thought. But then let a special situation arise — and in dance anything from a sore foot to an unexpected job is special — and the dancer is off to the dance-shoe man, laying the troubles before him or crying on his shoulder. It's perfectly normal. Dancers dance on their feet, and their chief contact with the earth is their shoes.

A performance can be ruined by uncomfortable shoes. Leo Harris realizes how much dancing depends on shoes and is sympathetic.

He is also used to requests for hurry, and that may be anything from making a special pair of shoes in hours, dyeing them in minutes, staying open long after closing time, or getting a man down on Sunday for a friend in need. The problem of those who can't adjust to stock shoes or want something bizarre is taken as matter of course.

Leo Harris, founder of the firm, is a dapper, youngish man. He seems so matter-of-fact and common-sensible, one wonders how he landed in the mad world of dance. But, he says, making dance slippers was the most natural profession to turn to, as he was trained as a shoe designer in Europe. As an artisan he gravitated to theater, where handmade and individually designed shoes are most frequently demanded.

Today there are five major dance shoe concerns in Chicago. Leo Harris was the first. He started in 1924 in the old Capitol Bldg., a landmark since razed. It was next to Balaban & Katz's Chicago Theatre, across from the State-Lake Theatre and within yoohoo distance from the Oriental and McVickers. All of these had stage shows and three of them employed ballets of 16 to 24 dancers. (The Chicago had a line until 1946.)

The Chicago Theatre's ballet master, Boris Petroff, often ran to Leo's for a last minute necessity. Vincent Minelli, who designed the weekly spectacles was in frequently to check on available supplies. In those days Balaban and Katz had a 24-theatre circuit with touring or house

Leo Harris and dance teachers Renee Urban, Chicago, Elsie Hamilton, Northbrook, Ill.

Photos by Fred Kuehn

ballets. Most of them danced in toe shoes.

Many musicals came to Chicago in the '20s. As many as 8 or 10 were usually playing simultaneously. *George White's Scandals* or an Eddie Cantor show usually had lines of toe dancers, and there were shows with Albertina Rasch dancers — all requiring toe shoes, too.

Leo has memories of many Chicago teachers and dancers. Pavley and Oukrainsky, Adolph Bolm, Laurent Novikoff were leaders, and before them there was Mme. Marie Yung, one of the earliest opera ballet mistresses. Her pupil Sylvia Tell was the first American premiere danseuse of an American opera company. Dorothy Lang, another Mme. Yung pupil, did classical dances in the flossier night clubs and later married the late political bigwig Mitchell Robbin. A strong impression was made on Leo by a ballet master named Ruloff, who used to strike the girls with a riding-crop, the better to instill technique.

Nowadays dance revolves more around schools than professional dancers. Leo finds that teachers who come in for his chief products — toe shoes, ballet slippers and tap shoes — like to co-ordinate with dance accessories. So, being both an accommodating guy and a good businessman, Harris has expanded from dancing slippers to everything needed in the dance studio or for the dance recital.

Advance Theatrical's enlarged quarters now occupy an entire floor at 32 West Randolph, a building teeming with theatrical agents, bookers and actors. Leo's main area is a spacious room for trying on shoes. But there is a fascinating section where a costume designer tacks trimmings on a tutu-clad dress form. There are shelves stacked high with bright and shiny materials, and display cases full of sequins, rhinestones and head-dresses. There are straw hats for that Latin-American number, top hats, derbies, caps, crowns. There are basic costumes, leotards, tights. There are records to accompany a class, and make-up for recitals. Like the American supermarket, Leo has gathered all the related products under one roof. But, says Harris, the biggest and most important items are still dancing slippers.

Advance has two factories, one for slippers and one for knitwear. Both are in Chicago. Leo supplies shoes to agencies, but has no branches. It is an all-Chicago firm. That doesn't mean Advance shoes do not go all over the world. Recent shipments went to China, India, and the Malay Peninsula. A steady customer is Aramco.

The "younger generation" at Leo's discussing a costume fabric. L to r, Addie Baruch, Al Harris, Ed Harris, Buddy Baruck.

The American personnel of foreign-based oil companies maintain their families in the American way of life — including the dancing lesson and recital.

A second generation of Harrises is developing at Advance. Son Ed Harris, who has a law degree, has taken over administrative duties, and young Allen Harris goes to law school but finds time to work part time in the shop. Pleasant and congenial Buddy Baruck, who is married to Leo's daughter Florence, has been with the firm for some years and is especially popular with teachers.

A very interesting and important side of Leo Harris is his participation in community affairs. He is very active in educational and philanthropic organizations and is a leader in civic matters. He has been on the committee to direct Chicago's Community Fund and was chairman of the Combined Jewish Appeal. He is on the Board of Governors of the College of Jewish Studies and the Board of Jewish Education. He also is chairman of the school of Temple B'Nai Zion. One of his accomplishments in the educational field is effecting a retirement and pension plan for teachers in the Hebrew schools. And it is not too far fetched to suggest that dance teacher organizations could well confer with him on planning greater security for dance teachers.

Harris is not a balletomane and doesn't get steamed up about dance, but he is interested in the art and attends leading performances regularly. He likes dancers, and is friendly and philosophic about them and the dance world in which they both work. He enjoys its happy moments and does not resent its headaches. He has an especial fondness for dance teachers. He says they are more "regular," less phony, than people in other fields. That goes for Leo Harris too, he is thoroughly "regular."

THE END

LITTLE BALLERINA

Dance Barre

ATTACHES TO ANY WALL OR DOOR. THE PERFECT GIFT FOR THE BALLERINA.

$3.98

Available through your usual Dance Supplier or write:

LITTLE BALLERINA

P.O. Box 1013, Passaic, N. J.

NEW RELEASES

ON 45 RPM

134-A—ANCHORS AWEIGH

134-B—ONCE IN LOVE WITH AMY

ARTTI RECORDS

CLASSIFIED

WANTED ballroom & ballet teacher for L. I. studio. PO 7-5859

PRICED for QUICK SALE. Dance Studio, L. I. Children enrolled for year. Sale includes contracts & smart furnishings. Dance Magazine, Box A-13, 231 W. 58th St. NYC 19.

PARTNERSHIP desired in an est. school by Recognized Tap Teacher or Manager. Creative ideas in all forms of tap. Dance Magazine, Box A-15, 231 W. 58 St. NYC 19.

WANT TO BUY one or more children dance studios now active and operating any locality. Write Dance Teacher, P. O. Box 13364, Phoenix, Arizona.

EXCHANGE TEACHER for summer school; chiefly ballet, Cecchetti preferred; write P.O. Box 453, Ladysmith, British Columbia, Canada.

FOR SALE Large, fully-equipped studio in Denver's fastest growing and most desirable suburb. Across from area's largest shopping center. Increased family responsibilities necessitate sale. Write Dance Magazine, Box A-16, 231 W. 58 St. NYC 19.

FOR SALE OR LEASE: Large beautiful dance studio in one of West Coast's fastest growing college towns. Reasonable terms. Serves 40,000 people. No competition. Ballroom and children's activities. Owner's husband retiring to travel. Write Box A-17, Dance Magazine, 231 W. 58 St., NYC 19.

FOR SALE. Long Island Dance Studio, Est. 7 yrs. Fully equipped, Children's School. Also Adult Ballroom. Must Sell. Call NE 9-4484 or write: Dance Magazine, Box A-10, 231 W. 58 St., NYC 19.

TAP SERIES

TAP TOUR

BY PAUL DRAPER

(Continued from January)

We looked and we listened — no trains, no cars, no nothing. I thought of putting my ear to the ground in hopes of catching hoof beats. As I began to do so the lovely silhouette of a huge double-decker diesel truck appeared on the horizon. I waved as if we had been on a desert island for months, and he rolled to a stop. There was a friendly response to our predicament and I climbed aboard. The cab was huge. There were two drivers and a bunk for sleeping. There was also a swing-down card table. Solitaire, I guess, since truck driving is a full-time job. These drivers were hauling ninety-four head of cattle to market. We talked of cattle and show business and found much in common.

They let me off at a gas station about eight miles up the road in the direction from which we had come. The station was run by a gentleman weathered and creaking, as was his model A Ford, but he closed his station to drive me back to the car with a five-gallon can of gas. He said he'd been born and raised right there, and had never been more than thirty miles away in his seventy years. Never had no mind to, either.

We made our show easily. It was in Lead, North Dakota, a town which still makes gold mining pay, and is haunted by the memories of rich men who came, gathered it in, and fled. It no longer pays much — the mining, I mean — but the town makes up for it in warmth and hospitality. We went on the next day to Montana. We did four dates there, some more on the way to the West Coast, and stayed in California for some fifteen concerts. Not only was the weather what the Chamber of Commerce says, but also you could get a drinkable cup of coffee, which we hadn't had for some time.

Stages to perform on varied from small to non-existent. This last sometimes meant dancing on a gym floor without curtains, and with only the overhead lights for lighting. They were either on or off, and when they were on it made a great deal of light — cold, bright light. Dancing a blues with Ellen, a blues you hope is lit by the torch you're dancing about, in a light like that makes you feel very silly. You do it anyhow and the audience is very nice about it.

The entrances and exits are about eighty feet from floor center, so you show the people an imaginary set of wings and drapes and they accept it most cooperatively. There's a hand whenever you cross the line either way, and make-believe has a life of its own.

A few days later we had an almost unfortunate meeting with an officer of the law. He had stopped us, with reason I must admit, and called me out of our car to come back to his patrol car. As he began recounting my sins, past and probable future, two large stray dogs leaped out of the brush at the side of the road. They rushed eagerly towards me and bayed in frenzied delight as if they had found a long-lost master who had never fed them anything except calf liver. I made a few feeble efforts to act as if they weren't there, realizing that there was a prior demand on my attention, but soon found this impossible and gave up. The dogs smothered me in bounding love. The officer regarded the three of us for some time and then shook his head. He muttered something about no man being all bad who . . . and wrote out a ticket for the smallest infraction he could think of. I shall always remember his courtesy and regret I had no liver for those splendid dogs.

Ballet Shoe Bronzing

a new and profitable service for your studio

You've heard of the fabulous success story of baby shoe bronzing . . . now its creators offer this famous service to dance teachers.

Every single student will want to preserve that first pair of ballet slippers as a lasting memento. Now *you* can offer this service and realize *amazing* profits *without investment* in inventory . . . read free offer and act today!

COMMENDED BY THE CONSUMER SERVICE BUREAU OF PARENTS' MAGAZINE

FREE Beautiful gold finished miniature ballet shoe for your charm bracelet. Write, (on your letterhead), for yours and full information about ballet shoe bronzing today!

The BRON-SHOE Co.
263 East Broad St.
Columbus 15, Ohio

We went on to do eight shows in succession, and were more than ready for two delightful days in San Francisco. This is a city which grows ever more beautiful, outside and in, and we were refreshed in body and spirit. I bought a camera while I was there — a very fine single lens reflex made in Japan.

Now toward Los Angeles, did several concerts on the way, and arrived late one evening to a most garish array of neon lights, filling stations, and giant jumbo super malts.

On to the fabled town of "Twenty Nine Palms." So you thought it was only a song? No, the lady in the song might have come from a real place. It is not yet a major city, but it exists. And a fine winding road up into the hills takes you there. This was another gymnasium setup, but there was a stage and curtains and wings. The audience was seated on the flat floor, but those in back gradually stood up, since it was difficult to see the stage from a flat floor.

There was a set of folded-up bleacher seats down one side of the gym. It made a ledge about five feet high and two feet wide. Many people scrambled up and sat on this ledge. Almost all of children did. I could see them, since they sat in the front seats. As I finished "Tea for Two" and was talking about the next dance, I noticed one young lady, about 9 years old, who was having a very hard time trying to reach the top of the folded bleacher seats. She appeared to be hanging rather precariously in midair, and I sprang to the rescue. The stage wasn't very high, and she wasn't very far from it. I explained to the audience as I ran, and was at her side in a moment.

"There, there," I said soothingly, "I'll have you up and safe in a second." I grasped her firmly under the arms and lifted. She seemed to struggle rather strenuously for some unaccountable reason, but I had a firm grip on her, and am a good deal stronger than any 9-year-old girl. I seated her firmly on the ledge and smiled in anticipation of her thanks. "There we are," I said. "Here I am, indeed," she replied, "and now I'll just have to start climbing down all over again."

My pride forbade me helping her down, since I feared she wanted to leave the show, and I made my way sorrowfully back to the stage and explained this development to the audience. Sure enough, she lasted one more number and then vanished to greener fields.

By now we had done about thirty dates and were on the home stretch. Our performances were becoming very smooth. Ellen and Bob gave flawless performances, and the only mistakes were mine. Ellen was so skillful she would sometimes make the same mistake with me, and lent me great comfort as well as covering up my errors. It was very difficult to find enough time to practice, and though we knew our dances we found that practically all other technique had departed. There is no substitute for daily class and practice.

A few days before the end of the trip we found ourselves in mid-Texas. We were all in excellent health and had escaped inclement weather. I felt brisk, energetic, and was sorry to be nearly through with the tour. I discovered I had no vitamins left and went into a drugstore to buy some. The clerk was a small and feeble man of about 65 who could barely make it from the shelf to me as he searched out the formula I had asked for. He looked serious, reached over, patted me on the shoulder, and said: "I think these will give you the lift you've been looking for. Goodbye now, and take care of yourself."

On this cheerful note I realized the time had indeed come to end our tour and this very brief account of it. *THE END*

READY...ACTION...CAMERA!..

MAHARAM'S

DESIGNER SERIES 900 X

A new Foundation Pattern created by our designer to enable you to produce professional costumes.

TWENTY UNUSUAL PARTS never before put into one pattern, such as Empire Leotard, Harem Pants, Circle Tu-Tu, Cascade Skirt, etc. Price $1.00

Ready Now . . . Order Yours Today!

Many new and glamorous costume materials and trimmings are ready for your forthcoming recital.

THE HOUSE OF SERVICE

MAHARAM FABRIC CORPORATION

NEW YORK: 130 W. 46th St.

CHICAGO: 412-20 No. Orleans St.

LOS ANGELES: 1113 So. Los Angeles St.

Curtain Call Costumes, inc.
Box 583 — York, Penna.

Famous for Continuous Leadership in Ready Made Recital Costumes
Manufacturers & Designers

Start your Children on the Barre
Continue with Combinations
Finish with a Dance

Marlos Ballet Records
85-18 118 St., Kew Gardens 15, N. Y.

Lew Serbin
Since 1928
DANCE ART Co
171 - O'Farrell St.
San Francisco 2
WORLD FAMED INTERNATIONAL THEATRICAL BAZAAR

OFFERS ANOTHER FIRST!
JAZZ PANTS & TOPS
IN NEW Helenca Nylon Lurex Fabric
INTERWOVEN SILVER LUREX STRIPES
Trouble Free, Will Not Run — Washable
For CHILDREN — ADULTS
PANTS $6.95 ★ TOPS $5.95
Sizes: Small—Med.—Large
Colors: Black - White - Royal - Red - Maize
BE FIRST WITH THE NEWEST DANCE TOGS

★ ★ ★ ★ ★ ★

THE LARGEST & MOST COMPLETE STOCK OF THEATRICAL ACCESSORIES
FABULOUS COSTUME FABRICS ★ ORIGINAL TRIMS & ACCESSORIES
MUSICAL ACCESSORIES ★ FOOTWEAR ★ MAKE UP
Fast, Dependable Mail Order Service. Catalog to Teachers only

LEW SERBIN'S DANCE ART CO.
171 O'Farrell St., St. Francisco, Calif.

ADULT	CHILD	Price plus 4% Calif. tax	TOTAL $

NO COD ORDERS

Name_____
Address_____
City_____ Zone____ State_____

TALK OF THE TRADE

BY TONI HOLMSTOCK

DOROTHY REHEARSAL ROMPER CO., bowing to the wishes of many of its customers, now carries a complete line of dance supplies. For gift-giving, their "Personalized Dance Kit" is a tremendous hit. It includes a dance case with a pair of shoes and a leotard. The outside is decorated with a dance figure, and the child's name imprinted in gold.

•

CHATILA & CO. announce spring recital costumes, featuring 1960 "Whirl-A-weve" fashions—50 glamorous costumes in assorted colors and styles. Most have Lustre Sheen springweve elasticized back for fine fit. A request on school stationery will bring the new 1960 color catalogue, offering liberal discounts for group orders.

•

DAZIAN'S INC. have issued their most complete catalogue in 1960. It consists of a full collection of fabrics, trimmings and accessories, plus a ten-page color photo section of recital leotards and costumes. The costume section is also available separately for those schools interested only in ready-made costumes. The 1960 line is strikingly new and original, with costumes made on their Daisytog Leotards, starting at $5.50, and on Springweave, starting at $3.95. And their Twinkle Leotards line has added new styles.

Big news is a silver-and-gold two-way metal stretch leotard which produces the effect of the richest lamé costume, fits beautifully, and is durable and washable. Prices range from $7.95 to $12.75. Similar garments made into bathing suits sell for as much as $75.00.

Dazian's also offer an elasticized satin leotard with elasticized metal braid trim at $2.75 for children and $3.75 for adults. These regularly would sell for much more, but were made possible at this price by an advantageous purchase.

•

STAR COSTUMERS previously supplied only finished costumes. Now you can purchase material from them and make your own. Sketches and ideas are included in their 1960 Recital Costumes Catalogue. Price $3.00, postpaid.

•

LOSHIN'S again successfully launched their spring recital costumes with an open-house party. If you missed the invitation on page 79 of our January issue, be sure you get in on it next year. It's a fine way to do your recital shopping and have a good time all in one.

for your 1960 Recitals . . . ALGY presents

PLUS+MATES

the smart new way to keep costume costs down!

Now — you can have beautiful new sequined costume *changes* without buying complete new costumes! Algy makes this possible with money-saving PLUS-MATES — designed to meet the needs of dance students, majorettes and skaters. *All you need to start is a basic leotard.* (Use your own, if you have one). Then you add whichever set of PLUS-MATES you prefer. So versatile* Use together, as illustrated, or buy more than one set and mix as you please. Beautiful! Economical! Practical! Order today!

All PLUS-MATES Sets Are Used With Basic Leotard ... PLUS-MATES Price Does NOT Include Leotard.

BASIC LEOTARD

Sequin Trimmed Durene. Black, White, Red, Royal, Copen, Candy, Peacock, Gold **$2.95**

Child Sizes: 2-12 *only.*

FULL DRESS

Combination dress front, collar, lapels and "tails" **$6.75**
Top Hat **2.50**
Gloves **2.50**

Colors: Black, White, Red, Royal, Peacock. Child Sizes: 2-12 only.

SKIRTS MADE ON ELASTICIZED SEQUINED BELTS. FIT ALL SIZES.

HIGHLAND FLING

Hat, collar, skirt complete **$7.50**

Colors: Highland Plaid/Red Highland Plaid/Green.

Child Sizes: 2-12 only.

GLAMOROUS HOBO

Spangle-tattered skirt, sequin patches ... **$6.00**
Hat **1.50**

Colors: Red, White, Gold, Kelly, All with Gold Sequins.

Child Sizes: 2-12 only.

LOLLI-POP

Skirt, bodice **$6.75**
Tiari **1.00**

Colors: White, Red, Candy, Lemon, Lime.

Child Sizes: 2-12 only.

VALENTINE

Skirt, decorated heart **$6.75**
Tiara **1.25**

Colors: Red, White.

Child Sizes: 2-12 only.

ORDER NOW . . . OR SELECT FROM BIG PLUS-MATES ASSORTMENT IN ALGY'S NEW 1960 CATALOG . . . FREE TO TEACHERS!

Algy **DANCE COSTUMES**

148 W.24th St., New York 11, N. Y. • ORegon 5-8216

Please send the ALGY 1960 PLUS-MATES Catalog to:

Name of Teacher_____

School_____

Address_____

City_____ State_____

New excitement
New styles
New colors

NEW FOR 1960

SHOW STOPPERS

RECITAL COSTUMES

and

~~Kimbo Kids~~ costumes

Yes, everything new for 1960—for you, your dancers, your important recitals. New designs, new styles, new colors — created for the wonderful world of the stage. And so reasonably priced, too. This year, why not order America's newest and most exciting costumes — from TAFFY'S.

SEND FOR FREE CATALOG — New, full-color catalog shows all the KIMBO KIDS COSTUMES and new SHOW STOPPERS RECITAL COSTUMES. Catalog and Teacher's Prices sent return mail.

TAFFY'S SHOW STOPPERS

CLEVELAND
138 THE ARCADE PR 1-3236

DALLAS
6138 BERKSHIRE LANE EM 8-7313

Columbia Dance Supply
"Everything for the Dancer"
SHOES • LEOTARDS • FABRICS
RECORDS • ACCESSORIES
2718 Devine St., Columbia, S. C., AL 2-0293

Send For Free Illustrated Circular
ACROBATIC Supplies
BOOKS, BELTS, Mats, Routines, Etc.
JAMES A. ROZANAS
10412 S. St. Louis Ave., Chicago 43, Ill.

Irene's DANCEWEAR
SHOES • LEOTARDS • FABRICS
RECORDS • ACCESSORIES
Send For Catalog and Wholesale Prices
83-46—249 ST., JAMAICA 26, N. Y.

LEARN TO PLAY CASTANETS At Home
A New and Authentic HOME STUDY COURSE Prepared by Nicholas TSOUKALAS
3.00 POSTPAID NO C.O.D.
NICHOLAS TSOUKALAS
728 LAWRENCE AVE. • DETROIT 2, MICH.

CARNEGIE HALL *(Cont'd. from Page 47)*
touring the country a great deal of the time, they couldn't put their best energies into the school. Miss Bentley still had her collection of Duncan dancers, now backed up by some stray Russian dancers, and the studio kept slipping downhill.

In 1940, when anti-Japanese feeling was beginning to mount (the attack on Pearl Harbor in the following year put an end to Nimura's concert career), Miss Lee and Nimura came back permanently to New York and started seriously to build up the school. They took the name Ballet Arts, with the purpose of creating a real school of the dance with an international flavor. They were mainly interested in training dancers for the theater, giving them the essential ballet technique, but also enriching their vocabulary to include other dance fields. Today, besides classic and character ballet dancing, a student can study Spanish, tap, modern jazz, oriental, and Nimura's own special brand of theatrical dancing.

Herb Flatow

Studio 61 portrait of Virginia Lee, Yeichi Nimura and Bani.

The first important teacher Miss Lee engaged was Anton Dolin in 1940. He was replaced by Igor Schwezoff, who later went on to found a successful studio of his own, and then, one after the other, Miss Lee introduced to this country such famous teachers as Vera Nemtchinova, Anatole Oboukhoff, Paul Petroff, Aubrey Hitchens, Antony Tudor, Margaret Craske, Nina Stroganova, Vladimir Dokoudovsky, and Edward Caton.

The faculty still includes Nemtchinova, Nimura, Stroganova, Dokoudovsky, as well as Vladimir Konstantinov, Agnes de Mille, and Dorita Ortiz, among others — an enviable staff. Through the years, Danilova, Shabelevsky, Slavenska, Woizikovska, and Hightower have also taught there.

Because of the high level of teaching, almost every dancer who has ever been in New York has taken classes at Ballet Arts at one time or another. This includes dancers from visiting foreign companies, such as Roland Petit's and the The Royal Ballet. (Miss Lee says only Pavlova and

Nijinsky are missing from their history.) Of the dancers who received the major share of their training at Ballet Arts, Bambi Linn, Diana Adams, and Gemze De Lappe are among the most famous. At the moment the studio is also proud of two fast-rising youngsters, Dean Crane and Milda De Martin.

In the course of these busy twenty years, Studio 61, used for rehearsals and studio performances, too, has witnessed many exciting events: the great Fokine staging his *Les Sylphides* fort Viola Essen and Andre Eglevsky; the first rehearsals of *Giselle* with Lucia Chase and the Mordkin Company (the group that formed the nucleus of the future Ballet Theater); the adventurous concerts of Humphrey and Weidman; the first rehearsals of the International Ballet Company which was to turn into the Marquis de Cuevas Company and go on to triumph in Europe; a nervous Agnes De Mille auditioning *Rodeo* for the powers of the Ballet Russe De Monte Carlo; a perspiring Eugene Loring devising his *Great American Goof;* a fascinated Gian-Carlo Menotti watching his *Sebastian* coming to life; a hard-working Mary Martin and Yul Brynner learning how to move and dance for *Lute Song;* the charming Betta St. John turning into the graceful Liat of *South Pacific;* opera stars Marjorie Lawrence, Patrice Munsell, and Elaine Malbin being coached for movement in famous roles by Nimura; the chorus rehearsals of half the musicals on Broadway since *Oklahoma!*

For the future, Ballet Arts aims toward a closer connection between dancing and acting. Meanwhile it is producing its share of well-trained dancers, as well as providing a place where professionals can keep developing and refining their ever-exacting and growing art. It is certainly part of what has made Carnegie Hall such a rich, fascinating place.

How does Miss Lee feel about Carnegie Hall coming down? Of course, a piece of her heart will go with it, but Ballet Arts will still go on; it is not merely a place, it is the spirit and integrity of the people who run it. Fortunately, those are not slated for demolition. "As a matter of fact," said Miss Lee, *sotto voce,* "it's so expensive now to rent in Carnegie Hall, we might even be better off someplace else." The "someplace else" will be a studio in the West Sixties which will open in April, 1960. However, Miss Lee says she won't leave Carnegie Hall until the first brick actually falls.

Next month we'll visit more of the Carnegie Hall studios.

children's character
costumes
CREATED AND PRODUCED BY Paul

FREE! 16 pg. CATALOG

We stock over 250 styles, attractively made of satins, duvetynes, etc.
Individually boxed and **shipped promptly!**
Receive our illustrated catalog free
. . . write to: (on School Stationery)

COSTUMES BY PAUL • 561 BROADWAY • NEW YORK CITY 12, N. Y.

DANCE TEACHING AIDS
from Russell

- TAPCO TAPS • DANCE RECORDS
- PERSONAL OR BUSINESS STATIONERY
- BALLET PRACTICE BARRES
- DANCE ROUTINES

available now from
RUSSELL RECORDS, INC.
1403 Callens Road, Ventura, California P. O. Box 328
SEND FOR FREE CATALOGS AND TEACHER DISCOUNT PRICES

THE NAME TO REMEMBER FOR EVERYTHING IN...
DANCEWEAR, FABRICS, TRIMMINGS

TrepArt
THEATRICAL
2615 NORTH 3RD STREET, MILWAUKEE 12, WIS.

Do nothing until you check our spring recital catalog. SEND FOR YOUR FREE COPY TODAY. As the new season opens we are happy to offer you fine quality selections at the lowest prices.

A ONE-STOP RECORD SERVICE!

- RUSSELL
- STATLER
- CHOREO
- VELMO
- TOTTEN
- ARTTI
- DANCE AID
- WINDSOR
- SHIPLEY
- SELVA-RINGLE
- STEPPING TONES
- RAINBOW
- KIMBO
- HOCTOR — DANCE RECORDS

SPECIALIZING IN EVERYTHING FOR THE DANCER

FRANK J. HALE'S "GREAT MOMENTS of the DANCE" *announces a*

GIGANTIC CLEARANCE SALE

"PRIOR TO OUR MAKING NEW NEGATIVES!!"

SAVE OVER 50%

. . . On these magnificent films of the ballet classics. *NOW BELOW COST.* We have to make room for a complete new stock with new negatives. So you can cash in on this tremendous offer and take advantage of *our loss* on these famous films, which have thrilled ballet teachers, and students the world over.

TEACHERS . . . . . prestige and recognition are yours when you present "Excerpts from the Classics" in your Recital. Order your "Great Moments of the Dance" films today. Teach the classics to your students tomorrow.

STUDENTS . . . . . You must know the classics. Why not study these thrilling work now! It's so easy . . . so Quick . . . and so inexpensive to learn from your "Great Moments of the Dance" films. Run them over and over again at home. If you can't afford to buy a projector . . . you can rent one and share the cost with other students.

BALLETS MOST PERFECT GIFT

Frank J. Hale *Presents* Great Moments of the Dance

An Exciting Series of the Ballet Classic on 16 mm Film with Sound

Performed by Ballet's Top Stars

YOUR PRICE LIST

SWAN LAKE (ACT II)
HAYDEN-MAULE

	OLD	NEW
1. *The First Encounter of Odette & The Prince*	$19.95	$10.45
2. *Pas de Deux*	29.95	14.45
3. *Odette's Solo*	19.95	10.45
4. *Prince's Solo*	12.95	6.95
5. *Coda & Finale*	19.95	10.45
Complete	$89.95	$44.95

SWAN LAKE (ACT III) (BLACK SWAN)
NOVAK-MAULE

6. *Pas de Deux*	$29.95	$14.95
7. *Odile's Solo*	19.95	10.45
8. *Prince's Solo*	12.95	6.95
9. *Coda*	19.95	10.45
Complete	$75.00	$37.50

SLEEPING BEAUTY (ACT III)
ADAMS-SMITH

10. *Pas de Deux*	$29.95	$14.95
11. *Aurora's Variation*	19.95	10.45
12. *Prince's Variation*	12.95	6.95
Complete	$59.95	$29.95

	OLD	NEW
13. *The Blue Bird Pas de Deux*	$25.00	$12.45
14. *Blue Bird Girl's Solo*	14.95	7.95
15. *Blue Bird Man's Solo*	14.95	7.95
16. *Blue Bird Coda*	19.95	10.45
Complete	$69.95	$34.95

SLEEPING BEAUTY (ACT I OR PROLOGUE)
HAYDEN

17. *Lilac Fairy Variation*	$19.95	$10.45
18. *Silver Fairy Variation*	19.95	10.45
19. *Violente (The famous Finger Variation)*	19.95	10.45
Complete	$55.00	$27.50

COPPELIA (ACT III)
NOVAK-MAULE

20. *Pas de Deux*	$29.95	$14.95
21. *Swanhilda's Solo*	19.95	10.45
22. *Franz's Solo*	12.95	6.95
23. *Coda*	19.95	10.45
Complete	$75.00	$37.50

COPPELIA (ACT I)
NOVAK

24. *Swanhilda's Solo*	$19.95	$10.45

LES SYLPHIDES
ADAMS-SMITH

	OLD	NEW
25. *Pas de Deux*	$29.95	$14.95
26. *Waltz (Lois Smith)*	19.95	10.45
27. *Prelude (Lois Smith)*	19.95	10.45
28. *Mazurka (David Adams)*	12.95	6.95
29. *Mazurka (Lois Smith)*	19.95	10.45
Complete	$89.95	$44.95

DON QUIXOTE
MAULE-JO ANNA

30. *Pas de Deux*	$29.95	$14.95
31. *Girl's Solo*	19.95	10.45
32. *Man's Solo*	12.95	6.95
33. *Coda*	14.95	7.95
Complete	$59.95	$29.95

NUTCRACKEER (THE KINGDOM OF SWEETS)
HAYDEN-MAULE

34. *Pas de Deux*	$29.95	$14.95
35. *Dance of the Sugar Plum Fairy*	19.95	10.45
36. *Prince Charming's Solo*	12.95	6.95
37. *Coda*	19.95	10.45
	$75.00	$37.50

NUTCRACKER (THE SNOW SCENE)
ADAMS-SMITH

38. *The Snow Queen Pas de Deux (chor. Franca-after Ivanov)*	$29.95	$14.95

STUDENTS' SERIES

39. *Three Little Maids* Music by Sullivan, chor.. Maule	$14.95	$ 7.95
40. *The Naughty Pupil* Delibes-chore. JoAnna	14.95	7.95
41. *Reverie of a Masquerade* Grieg-chor. JoAnna	14.95	7.95

USE THIS SIMPLE ORDER COUPON

To **"Great Moments of the Dance Inc."** P. O. Box 486, Palm Beach, Fla.

PLEASE RUSH me the film numbers circled above. I am enclosing my ☐ Check ☐ Money Order for the full amount.

NAME_____

STREET ADDRESS:_____

CITY:_____ STATE:_____

No Charge for Postage in U.S.A.

FILMS *(Cont'd from Page 34)*

Eternal Song. CF, 1952. 22 m, sd, bw. $60, r$4. Bohemian folk songs and dances, filmed in Czechoslovakia.

Exotic Bali. UW, 1956. 9 m, sd, bw. $22.95. silent, $9.75. Religion, rituals and drama of Bali told in symbolic dances.

Fable of the Peacock. B, 1950. 13.5 m, sd, bw. $75. color: $175, r$7. East Indian dance by Lakshimi Wana Sing; native music; English narration; photog. by Dwight Godwin.

Fire and Water. UW, 1942. 10 m, sd, color. $72.85. Mexican ceremonial dances.

Fiesta at Santa Fe. NM, 1940. 11 m, sd, color. free loan. Highlights of annual fiesta, including Indian dances.

Fiesta of the Hills. UW, 1942. 10 m, sd, color. $73.78. Aztec dance rituals adapted for present-day religious fiestas in Mexico.

Flamenco. B, 1956. 79 m, sd, color. r$45 to $60. Documentary of Spanish dance, song and pageantry, filmed in Spain; features Antonio, Pilar Lopez, Maria Luz; English narration by Walter Terry.

Folk Dances. B, 1942. 10 m, sd, bw. $50, r$3.50. State ensemble in folk dances of Moldavia, Byelorussia, Azerbaidzhan.

Highland Fling. DF, 1949. 10 m, si, bw. $45, r$5. James Jamieson analyzes and performs; sub-titles; photog. by Dwight Godwin.

Hula Honeymoon. Int'l. 8 m, sd, bw. $30. Marriage ritual "dance of maturity"; filmed in Hawaii; native music.

Indian Ceremonials. SF. 18 m, sd, color. rent apply. Scenes, including dance, from Gallup, N.M., intertribal ceremonies.

Indian Dances. EBF; AMNH, 1952. 11 m, sd, color. $100, r$3.50. Dances of the eagle, prairie grouse, buffalo and deer — in nature, and by Tow Two Arrows.

Indian Dances of the Southwest. HA, 1954. 11 m, sd, color. $110, r$3.50. With on-the-spot sound recordings.

Macedonian Dancers. JB, 1953. 10 m, sd, color. $125. Five dances; native Yugoslav music.

The Moiseyev Dancers in "The Strollers." B. 6 m, sd, bw. $50, r$5. color: $90, r$7.50. Russian theatricalized folk dance.

National Folk Festival (3 reels). UW, 1949. 10 m each, sd, bw. $15.82 each. Produced by U.S. Army for use in occupied areas; folk dances of various countries as perf. at Nat'l Folk Festival in St. Louis.

A Night at the Peking Opera. Fl. 20 m, sd, color. $215, r$20. Five numbers from the traditional, virtuosic opera-dance-drama repertoire of leading Chinese opera co.; traditional music and costumes; narration.

Norwegian Folk Dances. Amer., 1945. 11 m, sd, color. Purchase apply, r$3.50. Three folk dances; native music.

Old Chief's Dance. UO, 1951. 6 m, sd, color. $65. Life story of Sioux Indian chief danced by Reginald and Gladys Laubin.

People Dance. Can., 1948. 10 m, sd, bw. $30, r$1.50. Shows how different kinds of dancing are related to the varied backgrounds of the Canadian people.

"Flamenco," 79-min. film of Spanish dance — classic, folk and Flamenco — features Antonio and Pilar Lopez. She is seen above with group including Roberto Ximenez (2nd from left) and Manolo Vargas (right). Distributed by Brandon Films.

Polish Dance. Can., 1946. 9 m, sd, color. r$3. Songs and dances of Polish people living in Canada.

Polynesian Dances. OP, 1954. 11 m, sd, color. $100. Includes dances of Hawaii, Samoa, Maoris of New Zealand, modern hula; native music.

Rhythm of Africa. Fl, 1948. 17 m, sd, bw. $80, r$7.50. Culture and dances of the Chad in French Equatorial Africa; narration and native music; conceived by Jean Cocteau, photog. by Francois Villiers.

Rhythm of the Redman. EPH, 1950. 30 m, si, color. $130. Southwest Indian dances, filmed on reservations.

Salzburg Fiesta. AM, 1951. 12.5 m, sd, bw. $36. Austrian folk songs and dances.

Shango. B, 1956. 10 m, sd, color. $120, r$5. Voodoo dance; filmed in Trinidad by Fritz Henle.

Sky Dancers of Papantla. UW, 1942. 11 m, sd, color. $75. Acrobatic annual dance of Mexican village of Papantla, and other regional dances.

Songs and Dances of India. H. 20 m, sd, bw. $150, r$15. Includes "Drum Dance," perf. by 400 Nautch girls.

Southwestern Indian Dances. SF, 1948. 10 m, sd, bw. $17.50. color, $85. Dances of many tribes at annual Gallup, N.M., festival.

Spanish Gypsies. Fl, 1948. 10 m, sd, bw. $55, r$5. Flamenco dances and songs by Juan Salido and group; filmed in Granada grotto.

Spanish Technique Lesson I. DF, 1949. 10 m, si, bw. $45, r$5. La Meri and Peter de Falco analyze the Sevillanas, show Spanish dance technique; descriptive captions; photog. by Dwight Godwin.

Suite of Berber Dances; Ballet of the Atlas (companion films). Fl, 1952. 10 m each, sd, bw. $55, r$5 each. Dances of the rural Berber tribes of Morocco.

Swedish Folk Dances. MC, 1954. 13 m, sd, bw. $60. color; $135, r$4. Three dances by Swedish teenage group in California.

Therayattam. Fl, 18 m, sd, bw. $90, r$10. Documentary of traditional organized dance worship in Malabar, southern India; with narration and native music.

Three Ethnological Dances. DF. 15 m, sd, color. r$8. Dances of Java, No. Africa, Tibet; perf. by Caucasian Juana; descriptive narration.

Today in Music and Dance. EFL, 1956. 28 m,

(Cont'd on Page 69)

APPALACHIAN SPRING

A distinguished full length Martha Graham ballet on film. Prize winning Music by Aaron Copland.

16mm Sd. Black & White
Running Time: 31 min.
Rental: $20.00
Sale: $200.00

SEND FOR OUR LATEST CATALOG OF OUTSTANDING FILMS

REMBRANDT FILM LIBRARY
Dept. D 267 West 25 Street, New York 1, N. Y.
ORegon 5-7220

JOIN
DANCE FILMS, INC.
Enjoy the following benefits:
free program service; discounts on film rentals — sales — projection service — production assistance. $10 membership tax deductable. Send for brochure.
DANCE FILMS, INC.
Dept. DM, 130 W. 57 St., N.Y. 19, JU 6-2142

DWIGHT GODWIN . . .

Specialist in dance films for teaching, recording choreography, theatrical and television distribution, and other purposes.

Producer-director of:

"YOUTH DANCES"
"THE FABLE OF THE PEACOCK"
"RADHA", with Ruth St. Denis and films of Alicia Markova, Ted Shawn, Frederic Franklin, Agnes de Mille, La Meri, and others.

FOUNDATION FILMS
161 West 75th Street
New York 23, N. Y.
Telephone: TRafalgar 3-1982

YOUTH DANCES

Produced by The Dance in Education Fund. A Film For School, College and Adult Audiences Choreography and teaching methods by

STEFFI NOSSEN

"In 'Youth Dances' fun is Matched by challenge as the body is called upon to extend its command over balances, suspensions, leaps, extentions, swiftness, slowness . . . excellent film . . . cinematically imaginative."
Walter Terry—Dance Editor, N. Y. Herald Tribune

16mm Sd. Running Time: 15 Min.
Rental: $7.50 Sale: $100.00

Send for Our Latest Complete Catalog.

CONTEMPORARY FILMS INC.
267 W. 25th St. N.Y. 1, N.Y. OR 5-7220
Midwest Office: 614 Davis St., Evanston, Ill. DAvis 8-2411

HOFFERT
Chicago Theatrical Shoe Co.
DANCE SUPPLIER TO THE STARS

EXTENDS SEASON'S GREETINGS

Everything for the Dancer

DINAH SHORE

Beautiful, Charming, Versatile performer and hostess of the Chevrolet TV Hour continues to enchant Network Audiences every Sunday night.

TEACHERS, TOO, know the honest value of Hoffert Shoes and dancewear. We proudly serve thousands of teachers from Coast to Coast and their students. May we serve you too?

WRITE FOR YOUR NEW FREE CATALOG — ALL ORDERS SHIPPED SAME DAY RECEIVED

HOLLYWOOD HEADQUARTERS
6816 HOLLYWOOD BLVD.
HOLLYWOOD 28, CALIF.

CHICAGO HEADQUARTERS
6 EAST LAKE ST.
CHICAGO, ILLINOIS

NOW ON SALE!
BALLROOM DANCE MAGAZINE

A new & Separate Publication!
First issue — February 1960. Charter subscriptions available for:

☐ 1 year $2.50 ☐ 2 years $4.50 ☐ 3 years $6.50
☐ Please bill me ☐ Payment enclosed ☐ Teacher

Name_____

Address_____

City_____ Zone_____ State_____

DANCE AND FILM *(Cont'd from Page 31)*

All this in keeping with the philosophy discreetly voiced by a commentator as the ballet progresses, that it is all "a tale about the great and noble idea of the struggle and victory of the forces of good over the evil forces of treachery and violence." Soviet propaganda?

Another form of film-as-record is to be found in *Youth Dances,* a fifteen-minute, 16mm study of the training and disciplines of dancers from age 4 through their teens. Based on the teaching methods of Steffi Nossen, it shows clearly what can be demanded of the various age levels, and the rewards and satisfactions that can be derived by dance students. This is not, incidentally, accented toward would be professionals (although the basics of professionalism are also here); it is rather designed to intrigue parents, teachers, and the young people themselves with the joys of dancing. And in this it succeeds admirably. To a piano accompaniment, girls of all ages are seen working on the floor and at the barre, dancing singly, in duet, and in groups, at each stage moving toward greater control of their bodies — and a greater degree of self-expression through that control.

The first in a series of films to be produced by the Dance in Education Fund, *Youth Dances* is available for rental or purchase from Contemporary Films, 267 West 25th Street, New York 1, N. Y.

In *Youth Dances,* the documentary shots of the various classes are used to induce young people to enter the dance field. And there are other kinds of film records that are no less valuable. Many choreographers today film their ballets in their entirety — not to present them to the public, but as a supplement to dance notation so that these works may be preserved and re-created. (Balanchine insists on recording the accompanying score as well.) Some dancers study filmed records of their work in much the same way that football teams look at the movies of last Saturday's game — to see what went wrong, and what they might do better.

No one claims that these pictures are works of art. But because they utilize the camera's propensities "for seeing better" they serve an art. And some day, precisely because of this documentary quality, at least some of these films will be as prized and rewarding as the fragmentary records that have come down to us of Geltzer, Pavlova, and all those others of an area remote from us in time, but brought flickeringly to life by the motion picture camera. *THE END*

Lois Smith, David Adams in "Nutcracker Pas de Deux." Great Moments of Dance.

FILMS *(Cont'd from Page 67)*

sd, bw. $55. Kinescope by NBC-TV from Dave Garroway Show; includes Katherine Dunham.

Trance and Dance in Bali. NYU, 1952. 20 m, sd, bw. $100, r$5. Dance dramas, including "trance dances"; with gamelan music.

Two Chinese Dances. Assn., 1948. 10.5 m, sd, bw. $50. color: $100, r$5. By Miss Tai Cu-Lien.

Ukrainian Dance. Can.; CF; WD, 1944. 16 m. sd, bw. $80, r$5. color: $180, r$7.50. Music and dance by Ukrainian Canadians of Manitoba.

Ukrainian Festival. Can.; CF; WD, 1947. 9 m, sd, bw. $40, r$3. Folk customs, including dance, of Ukrainian settlers in Canada.

Witch Doctor. B, 1955. 9 m, sd, bw. $60, r$5. Voodoo dance by Jean Leon Destine; Haitian music.

World Dances. JF, 1950. 10 m, sd, bw. $16.67. Dances of peoples of the world in their native surroundings.

Yanvallou. B, 1956. 10 m, sd, color. $120, r$5. Trinidad dances; native music; photog. by Fritz Henle.

Yoshi No Yama: A Classical Japanese Dance. B, 1951. 20 m, sd, color. $240, r$9. Buyo dance, Noh tradition; perf. with masks; narration.

SQUARE DANCE

American Square Dance. Cor, 1947. 10 m, sd, bw. $50. color, $100. Positions and terms of square dance.

Cowboy Squares and American Indian Dances (2 reels). PM. 30 m, si, bw. $75 per reel; r$5, 1 reel; $8, 2 reels. Reel 4a: squares. Reel 4b: Southwest Indian dances.

Let's Square Dance (6 reels). IU, 1954-59. 10 m each, sd, bw. $250 for series, $50 a reel. color: $500 for series, $100 a reel. rent apply. Includes: "Forward Up Six," "Texas Star," "Hoosier Promenade," "Take a Little Peek," "Split the Ring," "Grapevine Twist." Designed to enable the non-expert to teach square dancing; includes records (calls also available on tape) and manual; use of slow motion and animated diagrams.

Promenade All — Western Square Dancing. G, 1947. 11 m, sd, bw. $45. color: $97.50, r$5.50. Square dance figures.

Square Dance Medley. O, 1947. 10 m, sd, bw. $25. Square dance figures.

Square Dance Reunion. GH, 1947. 10 m, sd, color. $90. Two dances by the Hollywood "Go-Getters."

Square Dancing. BO, 1952. 15 m, sd, color. $125, r$5. Depicts fun of square dancing; some patterns and fundamentals shown.

COMPILED AND ANNOTATED BY LARRY TREXLER

KEY OF DISTRIBUTORS

A: Athena Films, 165 W. 46th St., NYC.
AACC: Assn. for Aid of Crippled Children, 1790 Broadway, NYC.
AM: Audio-Master Corp., 17 E. 45th St., NYC.
Amer.: American Film Registry, 24 E. 8th St., Chicago.
Assn.: Association Films, 347 Madison Ave., NYC.
Aus.; Australian News & Info. Bureau, 636 Fifth Ave., NYC.
B: Brandon Films, 200 W. 57th St., NYC.
BM: Barbara Mettler Studios, 242 Newbury St., Boston.
BO: Bob Osgood, 462 N. Robertson Blvd., Los Angeles.
Can.: Nat'l Film Board of Canada, 680 Fifth Ave., NYC.
CF: Contemporary Films, 267 W. 25th St., NYC. see adv., p 67
Cor.: Coronet Instructional Films, 65 E. South Water St., Chicago.
C16: Cinema 16, 175 Lexington Ave., NYC.
DF. Dance Films, 130 W.57th St., NYC (see adv., p. 67)
EBF: Encyclopedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.
EFL: Educational Film Library Assn., 250 W. 57th St., NYC.
EPH: E. P. Hunt, 1248 Harriet St., Palo Alto, Calif.
FH: Father Hubbard Films, U. of Santa Clara, Calif.
FI: Film Images, 1860 Broadway, NYC.
G: Gateway Prods., 1859 Powell St., San Francisco.
GH: George Halligan, 7934 Santa Monica Blvd., Hollywood.
GMD: Great Moments of the Dance, Palm Beach Towers, Palm Beach, Fla. (see adv., p. 66)
H: Hoffberg Prods., 362 W. 44th St., NYC.
HA: Harry Ambrosch, P.O. Box 98, Glendale, Calif.
India: India Gov't Info. Services, Indian Consulate, Washington, D.C.
Int'l: International 16 mm Corp., 165 W. 46th St., NYC.
IU: Audio-Visual Center, Indiana Univ., Bloomington. Ind.
JB: Julien Bryan, Int'l Film Foundation, 1 E. 42nd St., NYC.
JF: James Fitzpatrick Travel Pictures, 8624 Sunset Blvd., Hollywood.
MC: M. C. Cooper Films, Box 3, Malibu, Calif.
MD: Maya Deren Films, 35 Morton St., NYC.
MH: McGraw-Hill Publ. Co., Text Film Dept., 330 W. 42nd St., NYC.
MMA: Museum of Modern Art, Film Library, 11 W. 53rd St., NYC.
AMNH: American Museum of Natural History, NYC 24.
NA: Nu-Art Films, 87-28 57th Ave., Elmhurst, N.Y.
NM: New Mexico State Tourist Bureau, State Capitol, Santa Fe.
NYU: New York Univ. Film Library, 26 Washington Pl., NYC.
O: Official Films, Grand & Linden Aves., Ridgefield, N. J.
OP: Oceania Prods., 733 Plymouth Rd., Claremont, Calif.
PM: Perry-Mansfield Motion Pictures, Steamboat Springs, Colo. (Most films photog. by Portia Mansfield.)
RF: Rembrandt Films, 267 W. 25th St., NYC. (see adv., p. 67)
S: Sterling Films, 6 E. 39th St., NYC.
SF: Atchison Topeka & Santa Fe Railway System, Public Relations Dept., 80 E. Jackson Blvd., Chicago.
SKF: Smith, Kline & French, Philadelphia 1, Pa.
TF: Thorne Films, 1707 Hillside Rd., Boulder, Colo.
UC: Educational Film Sales Dept., Univ. Extension, Univ. of Calif., Berkeley.
UO: Educational Materials Dept., Univ. of Oklahoma, Norman.
UW: Gov't Films Dept., United World Films, 1445 Park Ave., NYC.
W: W. W. Witt, 1971 Princeton St., St. Paul.
WD: William Dennis Film Libraries, 2506½ W. 57th St., Los Angeles.
WS: William Skipper, 410 E. 57th St., NYC.

IT'S KALMO FOR— FABRICS
PATTERNS
SKETCHES
TRIMMINGS
ACCESSORIES
RECITAL LEOTARDS
IN NEED OF SPEED
TRY OUR SUPER SERVICE DELIVERY
...1 TO 3 DAYS.
KALMO TEX-TILES, INC.
123 W. 44TH ST., NEW YORK 36, N. Y.
JUDSON 2-5185

DANCARAMA INC.
13 E. 16th St. — N.Y. 3, N.Y.
WHOLESALE DANCE SUPPLIES
teachers: Write for catalog & Wholesale Prices

Ben & Sally
Write for FREE CATALOG Dept:D
1576 Broadway at 47th Street, New York 36, N. Y.

CUT CORNERS WITH
CIRCLE
FABRICS
COSTUMES SKETCHES TRIMMINGS
ACCESSORIES
WE ALSO CARRY WAGNER'S
400 PATTERNS AND SKETCHES
Circle ⊕ Fabrics
141 WEST 47TH STREET
NEW YORK 36, N. Y.
CIRCLE 7-2260 WRITE FOR FREE CATALOGUE

Practice makes Perfect **STATLER RECORDS**
TAP - BALLET - MODERN - JAZZ - CHARACTER - BALLROOM
Box 189 Radio City Station • New York 19, N. Y.
TEACHERS — SEND FOR FREE CATALOG

FINE BROTHERS
138 SOUTH ELEVENTH STREET
PHILADELPHIA, PA.
LOW PRICES . . . EXCELLENT SERVICE

photography by
FLATOW
STAFF PHOTOGRAPHER
DANCE MAGAZINE
Studio and Location Assignments
CHelsea 3-2262 — 75 Bank St., N. Y. C. 14

Send me DANCE Magazine
1-59

☐ NEW ☐ RENEWAL

For: ☐ 1 YEAR — $6.00
☐ 2 YEARS — $11.00 *(you save $1.00)*
☐ 3 YEARS — $15.00 *(you save $3.00)*
(Add $1.00 per year for South America and foreign)

☐ PAYMENT ENCLOSED ☐ BILL ME

☐ *Teacher* ☐ *Professional* ☐ *Student* ☐ *Patron of the arts*

Please Print

Name_____

Address_____

City_____ Zone_____ State_____

DANCE Magazine **231 W. 58 St.** **New York 19**

REVIEWS *(Cont'd from Page 27)*

significance of a given phrase. In Balanchine's *Episodes* she never becomes a mere instrument of the choreographer, but seems to be actively collaborating with him. And so the seemingly irrelevant weight shifts with suddenly flexed feet, or the suddenly bent knees, never seem like caprices or distortions. Each carries its own air of exploration.

The only role which seemed beyond her depth was that of Medea. And the problem here may simply be one of casting. The part is identified with Melissa Hayden's darkness and the spare boniness of her figure. Despite a vast outpouring of raw emotion, Miss Verdy seemed too diminutive, too blond, and at times more shrewish than heroic.

Allegra Kent is steadily unfolding as an artist. In *Swan Lake* her arms were especially lovely as they softly embraced the musical phrases. And her face bore a new expression — queenly yet faintly mysterious. And perhaps even most tantalizing were new details in the pas de deux — her sudden spurt of exuberance at the end — and the change in her upper body during the exit — a change as though the bird-spirit were already taking over.

Melissa Hayden is ready for the challenge of a new role. She has so much drive and so much command that without this challenge, her usual roles in *Agon, Medea* and *Stars and Stripes* seemed almost to reverberate with energy piled upon energy, like a gong whose overtones mingle with the sound of striking and baffle the ears.

Jacques d'Amboise, too, needs the Circe-pull of a new dramatic role or a new technical conquest. Only *Apollo* seems endlessly to challenge him. And he grows constantly in that most splendorous of all male roles.

Since her return to the company, Jillana has found more and more roles coming her way. And to each she brings an easy, unforced femininity.

As the Mistress in *Con Amore* she made it seem entirely plausible that three men in addition to her husband should pursue her. In *Medea* she was impressive and beautiful as the willful Creusa, but she does not yet infuse the role with sufficient variety. In *Swan Lake*, Jillana never fails to bring a serene grandeur to the Pas de Neuf.

A similar serenity, but with a more lyric dimension, always marks Diana Adams' performing in the second act of *Symphony*

in C. But she, too, needs the challenge of a new role.

This seemed to be a plateau season for Patricia Wilde and Jonathan Watts — and in a sense for Arthur Mitchell. Mr. Mitchell did essay the role of Jason in *Medea,* but he was too chary in his dramatic approach to it.

The company is beginning to develop a sturdy corps of males. In the "Thunder and Gladiator" section of *Stars and Stripes* they were a fine match for their leader, Edward Villella, who danced with the perky aplomb of a bantam.

One of their number, Bill Carter, a tall, lanky young man, replaced Arthur Mitchell with great charm — and the sort of ingenuousness the ballet needs — in *Interplay.*

Among the girls, Sallie Wilson and Susan Borree have made bold strides — Miss Wilson particularly in *Symphony in C,* and Miss Borree in *The Nutcracker.*

And there was Martha Graham. At the beginning of the season, she returned with her company for *Episodes.*

How rich are the details of Miss Graham's theatre — and how truly civilized. Although her idiom is expressional, she never resorts to mere masses of "instinctive" movement. Her concept is a well-of-the-arts — a rich agglomeration of literary, visual, and cultural reference woven into a dance of great ritualistic formality. And how right is the New York City Ballet context for this most distinguished of guests. *D.H.*

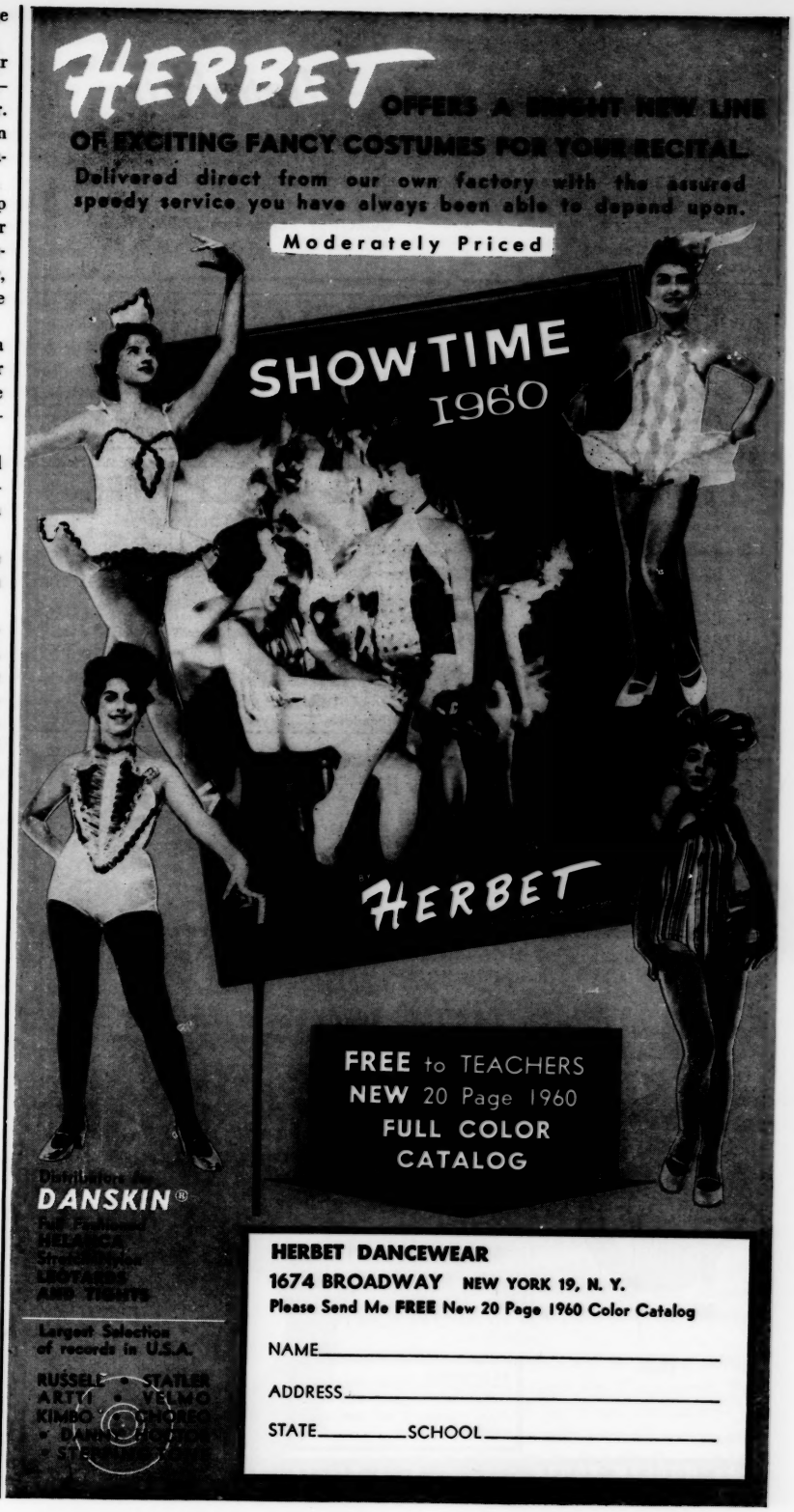
(Continued next month)

New York City Festival Ballet
Carnegie Recital Hall
December 13, 1959

With a single exception, Rex de Vore's company presented a homogeneous program. The pieces all made technical demands that the dancers could not meet. The consequences alternated between forced smiles and fearful glances at a partner who might not be (and frequently wasn't) there when needed. Typical was the *Grande* [sic] *Pas de Deux from the Sleeping Beauty, after Petipa* [sic]. The coda, full of intended fireworks, was danced to the music of "The Three Ivans." Probably a world premiere.

The single exception on this unfortunate concert was Anna Paulina's *Images,* a mother and daughter study. The piece was far too long, but its theme was clearly stated, and Miss Paulina and Beth Wagner performed it with restraint and expressiveness. *S.J.C.*

(Cont'd on Page 72)



For the Recital Success you so RICHLY Deserve . . .

Costumes by Dorothy

Over 50 beautiful designs including — Tap — Ballet — Jazz
Military — Character — Animals — Boys and many others.

Teachers: Send for Free Illustrated Catalog

DOROTHY REHEARSAL ROMPER CO.
P.O. Box 73 Queens Village 28, N. Y.

TOUTE LA DANSE ET LA MUSIQUE

The oldest specialized French review
Editor-in-Chief: JEAN SILVANT
Subscription: 1 year $9.00 — 6 months $5.00 110 Rue Chaponnay, Lyon (FRANCE)
Editorial offices: 39 Avenue Ernest Reyer, PARIS XIV
The best specialized French review

• ESPINOSA'S World Famous BALLET BOOKS •

Analytical Description of all the Orthdox Techniques
Elementary $2 Intermediate $2 Advanced $3 100 Simple Enchainements $2
SPECIALLY COMPOSED MUSIC for Barre, Adage, Batterie, Etc.
which may be used in conjunction with the above books
Grade 1-3 ..... $1.50 Album of Twenty Elementary, Intermediate,
Grade 4 & 5... $1.50 Grade Dances.. $1.50 Advanced ... $1.50 each
Remittance with order to:
THE BRITISH BALLET ORGANIZATION
Woolborough House, 39 Lonsdale Road, London S.W. 13, England
The Organization's Quarterly Bulletin costs $1 a year (post free)

LOOK TO...
SPOTLIGHT
DANCE COSTUMES

FOR 1960's MOST DAZZLING ARRAY

Curtain up on America's finest line of SPOTLIGHT costumes . . . featuring all new designs, the highest quality material and workmanship, and an extensive selection of new tiaras, trims and accessories. SPOTLIGHT costumes require no alterations. In 1960 . . . the look is to SPOTLIGHT!

Blazer

Hop Scotch

TEACHERS: Please use studio letterhead or business card when requesting our new 1960 catalog.

by MODERN YOUTH • 177 S. High Street • Columbus 15, Ohio

REVIEWS *(Cont'd from Page 71)*

An Evening of Choreography
by Adam Darius
92nd Street "Y"
December 13, 1959

The title of Adam Darius's program was misleading. Choreography was one of the least of its elements. Speech, song, and tricks were far more prominent.

As a dancer, Mr. Darius is strong and he has a pleasing breadth of movement quality. He had assembled a company that included some very capable performers. As a creator, he occasionally showed a fine sense of visual design, and there were flashes of perceptive characterization. But most of these virtues were overshadowed by a pretentious striving for theatrical effect.

Since Mr. Darius has not evolved a distinctive or communicative dance style, he has relied extensively on non-choreographic devices. The few occasions on which he tried to dispense with them showed that he could not. In *The Attic*, based on the *Diary of Anne Frank*, there were poignant moments. But their motivations remained in the book; the stage action did not supply them. Jovana Freilich, however, made an appealing heroine.

When, in other works, Mr. Darius delved into his bag of speeches, songs and gimmicks, he delved too deep. He made his point then continued to make it. *S.J.C.*

"In View of God"
by Paul Sanasardo and Donya Feuer
92nd Street "Y"
December 19, 1959

The title seemed a little forbidding. The pre-performance poster seemed even more so. We were ill-prepared for the tender neo-classic landscape that unfolded before us on stage.

It was a luminous world, sometimes misted briefly by scrim, sometimes dark and purplish, sometimes sweeping, sometimes enclosed. It was peopled by adults portraying Death's Lover (Paul Sanasardo), his wife, and his friends, and portraying Death (Donya Feuer). And it was peopled by children — fragile, solemn children who kept reminding us, in their processions or in their patient poses, of the beatific little ones who surrounded Isadora Duncan in her Paris studio.

There was much stage-change going on, much subtlety of lighting, many variations in dance pattern. And yet one was not consciously aware of these details. One was aware only of a supremely poetic concept and a trusting, if not always clear, effort at some higher meaning for dance — some union of dance and the mystic.

In the *First View* (subtitled *Day in Early April*), a couple stood close while children and adults promenaded. Two children remained seated back to back, and a man and woman engaged in a slow pas de deux. They carried the children off, and the stage was a contrasting of groups — the adults in rapid staccato movement, and the children in quiet seated or standing patterns.

The children draped one of their companions in a huge cape. It was Death's Child, and Death led her in an eloquent passage. Finally Death remained, seated, arms outstretched, and the children returned to contemplate her.

In the *Second View (Toward Night in November)* there was the same alternating of children and adults, only with more ominousness — the children dragging chains, the man in a dionysian dance, the children running and falling, and the adults in a strange circular procession, wearing hats and donning gloves. It was as though some wordly element were stamping out the wisdom of childhood.

And in the final scene, called *Man's View (Winter Morning)* the stage swirled in smoke. Death and her child were enchained, and the adults wandered bleakly about smoking cigarettes.

If we were asked specifically what the work meant, we would not be able to answer. Sufficient to say that it plucked us, at least temporarily, into a new state of awareness. *D.H.*

Aviv Theatre of Dance and Song
92nd Street "Y"
December 29, 1959

Despite its billing, this program was not really a theatre experience. It belonged to the lecture platform.

The approach to Israeli and European Jewish dance was expository, rather than evocative. The various sections were introduced by speeches. The singing and instrumental accompaniment was performed statically behind a microphone. And even when the dancing was in progress, the microphone remained in evidence.

Without these rigidities, there might have developed the vitality and pacing inherent in individual offerings — notably the opening *Morning in Galilee*, a dance of awareness and flirtation for shepherds and maidens — and the third-act series of musical offerings by singer Ohale Halevy-Ophir and instrumentalists Eliezer Odoram and Arthur Podell.

Frances Alenikoff, director-choreographer of the group, has the elements of a distinctive personal style — a supple, fluid line, a sense of soft follow-through in arms and legs. But she lacks rhythmic variety and a careful sense of detail in feet and hands.

And there is a vast difference between using folk material as a springboard and merely leaning upon it. It is as though she had hurried her material onto the stage before knowing truly what she wants to say — where her own point of view lies . . . all of which is just a little unfortunate, for she can obviously inspire a company into dedicated performance. And she has an inner radiance that could be translated into the theatre experience presaged by the title of the program. *D.H.*

Susana y Jose
92nd Street "Y"
December 20, 1959

The two Spanish dancers who presented this program have a number of ingratiating qualities. These were most endearing in their folk-type numbers.

The classical dancing, though competent, lacked the clear precision and dynamic range that give brilliance to this style. In their flamenco suite, Susana and José achieved at times some spirited flashes of fire, but most of it seemed constrained — hardly a gypsy characteristic. Nevertheless, they were happily free of that forcing of passionate outbursts which mars so much Spanish dancing today.

The couple were at their best in *Don Juan*, which showed the great lover meeting three women from various parts of Spain. The Aragon Jota was delightfully naive. The sensuous Andalusian Petenera was less successful, but the Zimbomba from Malorca was fresh and charming. Dressed all in white, with a single black braid hanging down her back, Susana moved with a gentle quietude tinged with Oriental shadings.

Throughout most of the program, her dancing was appealing and free of mannerisms. José, though technically capable, tended to overact. But the couple have the basis of a personal style, and where it showed through, the evening was a pleasant one. *S.J.C.*

National Ballet Theatre of Finland
Walt Whitman Auditorium, B'klyn College
December 21, 1959

The Finns are a sturdy race. On the occasion of their only New York appearance of their first American tour, they showed us some sturdy dancing.

Their style is, in fact, eminently suited to their physical structure, which tends to be compact, powerful and energetic. At its best, their approach has an earthy vigor and lends itself well to certain dramatic situations. The dancers also command a sharpness and speed of action that often gives brilliance to their movements. This evening there were only a few — but they were notable — achievements of lyricism.

Of the three ballets presented, Birgit Cullberg's *Odysseus*, created for this tour, was of particular interest. If some of the adventures of Homer's wandering hero lacked special distinction, there were passages of remarkable invention. The stylized gestures were clearly imitative but never literal. And there were marvelously dramatic characterizations. As the seductive sorceress Circe and the sweet princess Nausikaa, Doris Laine and Maj-Lis Rajala, respectively, heightened Miss Cullberg's already well delineated conceptions into vividly individualized portrayals. Margareta von Bahr was a gentle Penelope, patiently waiting her husband's return while her rowdy suitors clamored about her. Klaus Salin's Odysseus had dignity but no real depth of conviction.

The opening work, *Romantic Rosette*, with choreography by Elsa Sylvestersson, rather artificially imposed folk material on a balletic base. Lisa Taxell looked charming as the heroine, but the dancers were unable to give the work a homogeneous style.

The closing ballet, George Ge's version of *Harlequin's Millions*, was the showpiece of the evening. Even as divertissement, it was diffuse. Numerous, very multiple pirouettes, firm sautés on pointe, air tours, fouttés, high leaps and Bolshoi-type lifts could not keep the ballet from seeming interminable. Nevertheless, the Misses Laine and Rajala, along with the vital male dancing of Leo Ahonen and Heikki Vartsi, provided some interesting pyrotechnics.

The work emphasized the strong, abrupt movements in which the Finns excel. But it also showed up their limitations — lack of concern with over-all design and lack of attention to fine detail. *S.J.C.*

THE END

LABANOTATION

PLAYTIME IN SONG by GLADYS PITCHER $3.50
Folk songs in simple play patterns.
Color illustrations, word descriptions and Labanotation.

ROUTINES

*Dance of the Little Swans — *Balanchine* $3.50
The Miners' Dance — *Hugo* 2.00
Better Dancing With Fred Astaire — *Astaire Studios* 3.50
*Butterfly Etude — *Bowman* 2.00
*The Teddy Bears Picnic 2.00
*The Little Rag Doll — *Hallenbeck* 2.00
American Bandstand Dances in Labanotation — *by Chilkovsky and Donnelly* 1.95

INSTRUCTION BOOKS

My First Dance Book $1.75
Three R's For Dancing — *Books 1 & 2* ..... *ea.* 2.00
Short Modern Dances — *Chilkovsky* 2.00
A Primer For Dance — *Hutchinson Books 1 & 2* ..... *ea.* 2.50
10 Folk Dances in Labanotation — *by Venable and Berk* 1.50
*16 Dances in 16 Rhythms — *Shawn* 3.50
Music For the Ballet Class — *Kueter* $2.50
(*Selected musical accompaniment for studio use*).

DANCE THEORY — Textbooks

LABANOTATION — *Hutchinson* $3.50
Principles of Dance & Movement Notation — *Laban* 4.25
Modern Educational Dance — *Laban* 2.50
Effort — *Laban & Lawrence* 2.50
Modern Dance in Education — *Russell* 2.50
Handbook of Kinetography Laban — *Knust, 2 vols. Eng. text* 10.00

* MUSICAL ACCOMPANIMENTS AVAILABLE ON STATLER RECORDS

See these at your dealer or write for copies of routines and instruction books "ON APPROVAL"

FRANK BARBER
Music Publishers Holding Corp., 488 Madison Avenue, N. Y. C.

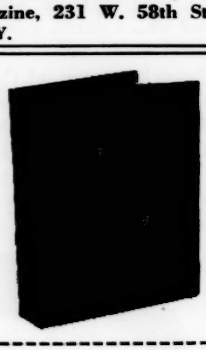
The World's Finest
CASTANETS
HAND CARVED OF SELECTED GRENADILLA
Concert Grade from $25.00
Professional Grade $15.00
MARCUS GLODELL
Write for Brochure
143 Institute Road, Worcester 2, Mass.

RALPH A. TIGNIERE & SON
Jobbers to the Theatrical Trade
P. O. BOX 5002, CHARLOTTE 5, N. C.
DANCEWEAR • RHINESTONES
SPANGLES • NYLON NET • TROPHIES
Write for catalog—Free To Teachers & Schools

ONLY **$3.50** PER MONTH for a 3 line ad, in our yearly listing of Dance Schools. Mail today to DANCE Magazine, 231 W. 58th St., N. Y. 19. N. Y.

Keep your DANCE Magazines together and protected from wear . . .

DANCE MAGAZINE BINDER



Handsome, hard-covered binder in red simulated leather tooled in gold. Holds a full year of DANCE Magazine.

only **$3.00** (*Plus* 25c *postage*)

NYC Residents: Add 3% Sales Tax

Send me _____ binders. My remittance is enclosed.
All orders $3.00 *or over add* 25c *for postage and handling.*

Name (*Please Print*) _____

Address _____

City _____ **Zone** _____ **State** _____

DANCE Magazine **231 W. 58 St.** **New York 19**

ISADORA DUNCAN *(Cont'd from Page 43)*

children, but in place of scenery when she produced the *Oedipus Rex* in the Century Theater in New York."

The haunting of Isadora's psyche began with her separation from Craig. Troubled, knowing real heartbreak for the first time, it led her to believe that if there must be a final reason for struggle . . . let it be beauty, that good must come from pain, good and evil must complement each other, and that art, inevitably, was sired by suffering.

She became the complete artist. No longer did she worry whether she displayed ordinary common sense. She knew she was an actress now, as well as a dancer, and she had combined them into one. It was not that she had come to love dancing less, but that now she loved both more. And while dancing remained her genre, it was acting that came to the rescue when her body began to deteriorate. The results were often startling.

After the death of her children, after that worst heartbreak, after her seemingly inexhaustible reservoir of the spirit had made ever increasing demands on her flesh, which had spent its youth and beauty in romantic pursuit of human experience, and ardent, insatiable love, she came to depend on acting more and more.

Artist, mother, lover, woman of the world, and close friend now of Duse, Stanislavsky, D'Annunzio, Rejane, Rodin, Diaghilev, Pavlova, Ellen Terry, Pat Campbell, Yorska, and the theater-sculpture-music-painting-dance world of her time, she was driven with a fierce and consuming desire to create the tragedy of life, to transcend the limits of mere dancing and acting.

Her audience must feel; she was always seeking now to understand the ultimate dimensions of the emotions she was expressing. She did not have to resort to psychoanalysis to find herself; she did it on stage with her expressive arms, her luminous gestures, her mobile face, her articulate body, her capacity to communicate.

Isadora began to make the public speeches which were as provocative as dramatic dialogue. She drove to the center of her self and expressed it, no matter what sorrow it revealed. She concealed nothing, if it struck her as truth.

Many faceted, she had always had a vast range of basic emotions, and a marvelous natural facility for expressing her feelings, a talent found and developed by long and deeply felt and thought-out years of study and rehearsal, but some-

thing more had been added. Seeking experience, she had attracted it beyond expectation. She had become a white vessel, filled to overflowing. Her inwardness, her philosophical passion had been the special glory of her art, but they had not been just a personal characteristic, they had been an expression of studies that had started as soon as she could read, of the Greek dramatists, Shakespeare, Blake, Byron, Shelley, Keats, Whitman, and other lyrical and dramatic poets. But the radiance, the look of sentimental innocence, the lyrical Isadora Duncan personality was no longer there; she was an older woman now, and once she was in front of an audience she was dedicated to making them feel what she felt. With the tragic, dreadful death of her children she was more than a woman, she was becoming *The Woman*, all women.

She produced Sophocles' *Oedipus Rex* in the New York of 1915, transforming the Century Opera House into an amphitheater and turning its civilized artificialities into the natural beauties of her art. Augustin, the actor, narrated, while she was a mature Nioble: legs heavier, body thicker, only her lovely arms unchanged. She no longer danced romantic ecstasy; she was death incarnate. She moved less and less in her old manner; she was an actress now, her face, neck, shoulders, and arms all vital to what she was expressing. Stressing the heroic, yet her body weeping, she paused suddenly at the end of her final number, and instead of looking victorious, she bent as if crucified, going down on her knees in the anguish of death.

Performing the *Marsillaise* for her beloved France a little later, she used the Statue of Liberty as her starting motif. Standing like an actress, her arm extended against the invader, the audience felt her emotion, although she had not moved. She had become *la belle France*, the unshakeable. Then she charged imperiously against the enemy, marching on and on until the audience was on its feet, marching with her, singing and yelling. She was not dancing; she was acting; she was a goddess haranguing the audience to the defense of France. Yet for all her grandiloquence, her heroic gesture fitted the heroic emotion of the moment; she was performing "emotional truth."

And in her last public recital of all, in 1927, it was her acting which moved the audience to tears. Performing the *Ave Maria* in memory of her dead children, it was her actor's emotion which created the cradle her arms formed, the empty cradle, which caused her to pause and wind her red scarf about her head like a shroud.

It was what made her seem to say: whoever dies lives in me.

Eve Le Galliene has said of this final recital: "Like Eleanora Duse, she had the magical power to evoke, to communicate, to penetrate straight to one's heart — but with great economy of means. At the end of that performance, people sat with tears streaming down their cheeks. Or they stood upon their seats shouting and applauding."

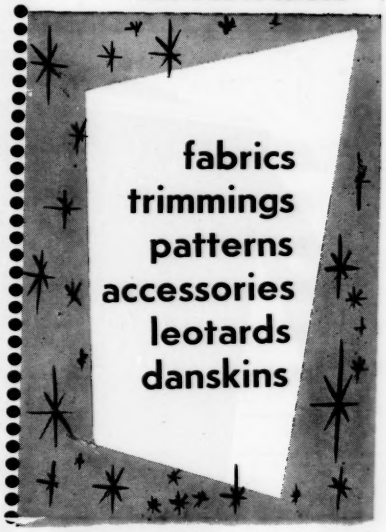
And Isadora, who also had an astonishing gift for mimicry, for parody — even of herself — had only tragedy in her now. It was nourished by an overwhelming need to dispense with the amenities, and to plunge into the dreadful affair of revealing the darkened mind and heart.

Lloyd Morris, who met her toward the end of her life when she was living in poverty and despondency on the Riviera in 1927, describes the depths of her despair and how she dramatized it, writing: "The art she displayed near the end was very unlike that which brought her fame. It was an art of mime, not of dance, her movement, which once had the alacrity, the extreme brilliance of pure light, was slow and hushed and liturgical, as if she had come to think of immobility as the term to which all movement tended; as if she had determined, by force of will alone, to make indelible every passion, every transcendant declaration of the spirit that experience had yielded. Slowly, significantly moving across the well of her amphitheater, lifting her arms, bending her proud beautiful head, she tried to share her tragic insight and communicate her personal triumph over the dark forces that lust to obliterate the soul. You forgot the ravaged, wearied flesh, the woman who was old and forsaken; you saw instead the superb torso that had been loved, studied and drawn, again and again, by three of the greatest sculptors of our time." Then he paid her the highest tribute he could pay to any artist, the tribute of his tears.

Soon after Isadora was dead. But her example has lived on, both as an actress and a dancer. She has given the world the wondrous gift of her lyrical and dramatic emotion, of a search for Beauty and Truth in accents that were always capitalized. Many continue to follow the light of her inspiration and her genius.

THE END

UNIQUE GLOWING EFFECTS FOR YOUR RECITAL
with STROBLITE Fluorescent Colors and Blacklight Lamps
Write for literature
STROBLITE CO. Dept. D, 75 W. 45th St., N.Y.C. 36

fabric-pattern
Catalog
sent free to schools


Samuelson
PIONEER FABRIC HOUSE OF THE WEST
1033 South Los Angeles Street
Los Angeles, California

A. Chatila & Co.
MANUFACTURER
Presents New 1960
WHIRL-A-WEVE
Recital Fashions
SEND FOR 1960 RECITAL CATALOG
Wholesale Division
5719 — 18th Ave., Brooklyn 4, N.Y.

KATE SHEA
Fabrics & Accessories for dance schools.
Everything for your costume needs.
Send for price list
112 West 44 St., NYC. JU 2-1734

WHOLESALE
DANCE SUPPLIES
Teachers: Write for our catalog & whlse. prices.
Style Queen, inc.
1536 West 7th Street
Los Angeles 17, Calif.

h.w. SHAW
Your Headquarters for
Dance Gifts & Prizes
Bogen Record Players
Statler Records
FREE CATALOG
112 W. 44th St., New York 36, N.Y. Circle 6-6912

LA RAY BOOT SHOP, INC.
"Everything for the Dancer"
SHOES LEOTARDS ACCESSORIES
Agency for Freed's English Toe Shoes
Write for Free Catalog "LR"
107 West 46th St., New York 19

FOR TOPNOTCH PERFORMANCE
MACK'S TAPS
QUALITY TAPS FOR OVER 50 YEARS
FRANKE MANUFACTURING CO.
2330 W. Fullerton Ave. Chicago 47, Ill.

PLAN YOUR SHOW WITH A
STAR COSTUME CATALOG ON HAND

New ideas in beautifully colored sketches with **material swatches attached.** You may purchase these costumes ready-made from us . . . or . . .

NEW THIS YEAR!

You may purchase all material from us and **make your own.** Sketches and ideas on how we help you make your own all included in this new catalog.

Only $3 postpaid

Star Costumers
112 West 44th Street, New York 36, N. Y.

IT PAYS TO BUY THE BEST . . . MAIL THIS ORDER FORM TODAY!

Star Costumers
112 West 44th St., New York 36, N. Y.

Here is my $3. Please rush your new 1960 Star Costume Catalog to me, postpaid.

Name_____

Address_____

City_____ State_____

WEST COAST IMPRESARIO

(Cont'd from Page 15)

was living theater!"

Preobrajenska, whom we know today as one of the world's greatest teachers, was already past her prime as a dancer when Dr. Bran presented her in 1923. "I had gone avidly to the Wednesday (ballet) matinees at the Maryinsky Theatre in St. Petersburg. When I saw her there as a girl I never dreamed that one day I would present her. The pianist Alexandre Labinsky played for her at Zoppot. Her dancing in itself was no longer great, but I respected her for the great meaning of her past."

With Duncan it was somewhat the same: "I was fascinated by Isadora, and I presented her in 1925 when she arrived in Berlin with her Russian husband, Yessenin. She was heavy. I had seen her in Odessa when she was light as a feather. But with Duncan it was the personality. The hours that I was with her left me with the impression of a dream lady — very human, with a great heart, but always exalted, always above reality."

Born in Russia, Mary Bran first wanted to be an actress. But before she was 18 she was already established as an impresario.

The upheaval in Russia made it necessary to emigrate to Berlin. Gathering every artistic Russian emigré about her, she began a season of Russian classic plays. Twelve years later another upheaval sent her on to Paris; and in 1940 she continued westward to the United States.

Doris Niles, just returned to Los Angeles from touring abroad, advanced Mary Bran 300 dollars to begin the fourth phase of her career. With it she financed her first dance presentation in Los Angeles, a concert by Miss Niles and her partner, Serge Leslie, given at Wilshire-Ebell Theatre, October 2, 1942. Los Angeles and Mary Bran have got along well ever since. The Southern California public has come to rely on her taste. she to rely on its support.

This nineteenth Southern California season of Mary Bran opened with three performances by the National Ballet Theatre of Finland. After the Santa Monica performance a backstage incident attested to Mary Bran's long service to the dance: Michel Panaieff, director of Los Angeles City Ballet, came back to congratulate the company. Immediately a group of dancers swarmed around him. They had a message from George Ge, their choreographer, who had remained in Finland. It was to tell Panaieff that Mr. Ge sent

affectionate greetings. Mr. Panaieff turned to Dr. Bran and said: "Mary, do you remember that you presented me in Paris — when I was much younger — in an evening of George Ge choreography?"

Succeeding dance events will be the Festival Company of Norway, Robert Joffrey's choreography for Offenbach's *Voyage to the Moon*, and Jose Greco and Co.

More dramatically than any other incident, the 1952 Mary Bran presentation of Jose Greco shows her greatness as impresario and person. Coming out of the office building where she had ordered posters for his first Los Angeles season, Dr. Bran had her leg caught — and very nearly severed — in an elevator accident.

"The wonderful surgeon who put me together again," she recalls, "told me I would be out of all activity for eight months. I thought immediately to call New York to tell Mr. Greco we would have to cancel the season. He was known on the East Coast, but not here. It would not be fair to bring him out here when I could not promote him properly.

"But the hospital office was closed and I couldn't call. By the time it opened I was more myself, and determined to go through with it. Each night of performance I had them take me from the hospital to the theatre in an ambulance.

"When Jose Greco and his dancers saw what I had done they knew, and I knew, that they would be a success. Together we built up a season so sensational that every Greco performance since has been a sellout."

It is this absolute cooperation with her dancers — a cooperation usually considered beyond the call of an impresario's duty — that has kept Mary Bran at the top for more than forty years as impresario. It is not a usual profession for a woman, not an easy career for anyone.

Every dancer who has or will perform professionally will be interested in Dr. Bran's own definition of the job: "A real impresario must be one who wholly understands the psychology of the artist. He must know their needs and ways. He must stand behind them when their spirits are low and encourage and support them. He must not regard his artists as a mere source of income, but must contribute to their development as a gardener improves his flowers.

"A real impresario recognizes that the talent of an artist is part of his nature. He will encourage that talent till it enriches the world, knowing that artist and impresario can only attain complete development one with the other. *THE END*

DANCEWEAR *by* *Maurice*

ITALIAN TOE SHOES

Hand made, pleated suede or satin toe. Pink, Black, and White satin in stock.

MUSICAL COMEDY SHOES

For tap, Spanish or street. Short vamp, round toe, French Louis heel and flexible leather sole. Silver, Red, or Black Kid in narrow and medium widths.

DOUBLE "V" NECK LEOTARDS

Made of Helanca Nylon.

Color Combinations: Black with Red, White or Aqua neck band.

Solid Colors: Black, Red, Royal Blue, Copen Blue, Orchid, Plum, and Melon.

All Sizes.

Only $5.50

FREE! Write for new 32 page catalog. Dept. P

All mail orders filled same day as received.

Maurice

Danswear, Inc.

33 JOHN R STREET • DETROIT 26, MICH.

• Formerly CHICAGO THEATRICAL SHOE CO. OF DETROIT

Dance Portraits and Photographs

ZACHARY FREYMAN

by Appointment MU 3-6740

Dance Magazine staff photographer

Truly Modern Trophies

Proud to Award . . . Proud to Receive

Finest Quality

All solid walnut bases

Modern Design

Many individual dance designs including ballet, ballroom, tap and modern.

Sensibly Priced

Prices from $2.50 to $250.00

"Buy Direct from the Manufacturer"

We ship anywhere.

Write for free wholesale catalog (attention Dance Dept.)

Custom Trophy Mfg. Co.

5017 W. Exposition Blvd., Los Angeles 16, Calif.

ASSOCIATED FABRICS NEW 1960 COSTUME FABRIC CATALOG

ASSOCIATED FABRICS NEW 1960 PATTERN, NOVELTIES AND TRIMMINGS CATALOG

Here are two wonderful new catalogs, teamed to give you everything you need for the coming year. There are NEW treatments of beautiful costume fabrics and a separate new idea-group of patterns, novelties and trimmings. Catalogs are coming soon . . .

RESERVE YOUR COPIES by filling out and mailing coupon below.

We wish you good health and prosperity in 1960

ASSOCIATED FABRICS CORP.
MANUFACTURERS AND CONVERTERS
10 East 39th Street, New York 16, N. Y.

☐ Send us your 1960 COSTUME FABRIC Catalog (Schools Only)

☐ Send us your 1960 PATTERN, NOVELTIES & TRIMMINGS Catalog

SCHOOL_____

STREET_____ CITY_____ STATE_____

(Continued from Page 6)

of principals and most danced very well. **Nina Novak** has attained an effortless air of authority and dances more classically than before. As leader of the troupe she stepped aside many times to give other dancers a showing. **Nathalie Krassovska** was uneven but gave an excellent Black Swan, though a ragged "Raymonda." **Irina Borowska** varied from careless to exquisite.

George Zoritch was an amazingly good Albrecht in the romantic & mime passages of "Giselle". **Alan Howard** satisfied the audiences' craving for virtuosity. Co. has developed a long line of soloist with **Eleanor D'Antuono, Paula Tennyson & Meredith Baylis** listed & peforming as principals. **Raven Wilkinson,** without billing, excels in many roles. **Tatiana Grantzeva** still fills in for missing soloists with a dash of energy even some of the youngsters cannot stir up. A swarm of young talent emerged in this engagement. **Lawrence Rhodes** did a terrific Trepak in "The Nutcracker;" **Raymond Segarra** was dashing in "Slavonic Dances;" **Jeanne Armin** promised future brilliance in "Graduation Ball's" pirouette competition; **"Susan May** was good as the flower girl in "Gaite Parisienne;" and **James Capp, Howard Sayette, Richard Wagner & Frank Yezer** assumed numerous roles to good account. Co's new "Ballad" is a pas de trois with a vague dramatic mood. **Novak,** Zoritch & Howard did the best they could with **Jan Cieplinski's** unrewarding choreography.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

Yves Montand co-stars with Marilyn Monroe in "The Billionaire" at 20th Century-Fox. Dancers have been rehearsing for 3 mos., and shooting begins in late Jan . . . **Danni Dassa,** Israeli choreographer & **Martha Graham** enthusiast, will stage dances for "The Story of Ruth." . . **Miriam Nelson** choreographs the new Fox film **"High Time,"** starring Bing Crosby, Fabian. Dance-ins: **Buddy Bryan, Marie Roe, Micki Barton, Alex Goudovitch & Bert May.** Miss Nelson is also staging musical no's at Desilu Studios on "The Gale Storm Show" . . . **Tom Hansen,** assisted by **Lee Irwin,** is rehearsing ABC-TV's Bing Crosby spectacular with Perry Como, the Crosby Boys & Elaine Dunn. . . . **Hermes Pan** starts rehearsals soon for the Frances Langford spectacular and then for Paramount's "The Pleasure of His Company," starring **Fred Astaire . . . Ila McAvoy & Shirley Allison** have dance-dialogue bits on a forthcoming Donna Reed TV show . . . **Jack Baker** has selected **Ernie Preston, Eddie Weston, Gary Monteer & Guy Chandler** to dance on producer **Jack Donahue's** next Dean Martin show on NBC-TV.

The **Steven Papich Dance Co.** has returned to Hollywood after an 11-week 50-city tour. Show featuring **Anna Cheselka** had **Dianne Parenti, Larry Alderette, Don Mackey, Alex Nigodeff, Nancy Wallace, Bruce Stowell, Victor Potter, Dianne Gibson, Eileen Bjoerson. Ben Johnson, Joe Stember, Marie Ardell, Sasha Rodeen, Patsy Norman, Jim Merrill, Dianne Davis, Marie Thame, Penny Cassidy & Jan Pojunes** . . . "Around the World with Nellie Bly," produced & choreographed by **Tony Charmoli,** had **Ron Dexter, Norman Edwards, Howard Kreiger, Jack Dodds, Jimmy Brooks, Lee Irwin, Patti O'Hearn, Gretchen Hauser, Donna Gayle, Phylis Sues & Gloria Peters . . . Jack Regas** & asst. **Jan Hellar** do the next Chevie replacement show . . . **Roy Fitzell's** dance no's on the Steve Allen Show have **Bobby Carl, Jimmy Huntley, Carl Ratcliffe & Frank Seabold** as regulars . . . **Kathryn Etienne** student **Suzie Cupito** is to appear on the Dinah Shore Chevie Show.

LAS VEGAS: The **Tommy Conine Trio** is currently appearing with the Tommy Sands Show at the Sands. Show has **Renne Stuart's Copagirls** in 2 prod. no's . . . **Dorothy Derben Dancers** back up the Phil Silvers Show at the Riviera . . . **Nikki Joye, Andre & Renee, Sparky Kaye, Red Marshall, Danny Jacobs & Lisa Brooks** are in the Silver Slipper "Girl-O-Rama Revue of 1960" . . . **Barry Ashton** has choreographed the new show at the Flamingo, starring Andy Williams, Jean Carroll & the **Barry Ashton Dancers.**

Bob Bush, Todd Miller, Ferris Brown & Bruce Stowell have left for Paris to rehearse an all-French show. The prod. will jet to the Dunes for a 6-mo. booking. (It is becoming more difficult for American dancers in Las Vegas now because of the foreign label in the current cycle.)

ROY CLARK

SOUTHERN CALIFORNIA NOTES

1960 was ushered in brightly by **Nina Coppola** dancing the Bluebird variation Jan. 1 at her Santa Fe studio . . . Pre-Christmas dance events were: **Fanchon Bennett's** "Lullabye" & **Kate Hughes'** "Origins for Theatre" in a 4 Profiles program; **Jan Darian Dancers** at Palos Verdes charity ball; **Madelynne Green's Int'l Dance Theatre** (including Caucasian dances with a man on pointes) and Siamese theatre arts student **Sondi Sodsal's** "Yankee Don't Go Home," featuring Javanese **Hardja Suisilo** all in a UCLA program; **Wilson Morelli** leading a ballet forum at the **Barbara School of Dance,** Redondo Beach.

Recapitulation of 1959 dance highlights: **Anna Galina** in cigar smoking "Chuflas:" **Marjorie Tallchief & George Skibine's** guest appearance with **Ruth Page's Chicago Opera Ballet** in "Idylle;" fine professionalism of **Joey Harris** as Drummer Boy in "Graduation Ball," staged by **Lichine** for **Whittier Civic Ballet; Mary Tiffany's** "Sappho," 1st USC thesis offering for dance master's degree; **Alicia Alonso's** Odette with support by **Igor Youskevitch & Kenneth Gillespie** in **Ballet Russe de Monte Carlo's** "Swan Lake;" **Thom Molinaro's** Carnival Tango in "The Boy Friend;" newpaper praise to **Rokuka Hanayagi** for helping to keep Japanese-American juvenile delinquency non-existent in the L.A. community by teaching classical Japanese dance classes; and tremendous impact of **Bolshoi Ballet's** 1st L.A. season.

More '59 events included: **Maria Baldina** (for whom **Fokine** created the Prelude in "Les Sylphides") on UCLA ballet panel; **Lois Ellyn** in pas de deux with **Jim Mehl** in her spring recital; **Doug Dowell** sparkling in **Al Ruiz'** hilarious "Pajama Game" choreography; "West Side Story;" **Melissa Hayden, Jacques d'Amboise & Violette Verdy** in **NYC Ballet** prod. of **Cullberg's** "Medea" & 1st act of NYCB's "The Nutcracker" at Greek Theatre with 60 dance students led by **Diana Reese & John Clifford; Roberto Iglesias'** new "Wedding Ballet," **Inbal's** "The Desert;" **Victor Upshaw's** choreography & dancing in **Joni LeGon's** "Bal Caribe;" intensely creative approach of **Lester Horton Dance Theatre** workshops, especially **Jack Hill's** "Gypsy Nun;" **Nat'l Ballet Theatre of Finland** in Cullberg's "Odysseus."

And more: **Carol Scothorn's** dance movement in "Casey at the Bat" opera; participation of 30 local dancers in Bolshoi Ballet's "Romeo and Juliet" (particularly **Vanya Mishvek,** special asst. to ballet mistress **Tamara Nikitina** during NYC season for Bolshoi); overall attractiveness of **Evelyn LeMone's** 12 Dancing Princesses; **Pia Gilbert's** evocative Act I score for UCLA's spectacular "Game of Gods;" **Stella Nakadate's** enchanting 1-min. dance-recitation "You Stupid Scarecrow;" gracious reception for **Maria Tallchief,** staged by **So. Calif. Ballet Guild;** sheer knowhow enabling **Michel Panaieff's L.A. City Ballet** to carry on despite soloist after soloist going to Europe, Cuba & Las Vegas; **Ruth St. Denis'** exquisite use of hands, still audience magic; warmth of **Bayanihan;** virility of **Polish State Folk Ballet Slask; Beatriz Monteil's** touching interpretation of Oscar Wilde's "The Happy Prince."

Most notable local achievement was "Les Repliques," 1st ballet, performed by **Ballet la Juenesse. Serina Vardis, Laurie Sibbald & Dick Cahill** took honors, and the work contained many of the commendable proportions making good ballet a joy.

JOHN DOUGHERTY

WASHINGTON NEWS

The **Modern Dance Council** sponsored a dance film series Jan. 10 with **"Appalachian Spring,"** "Air for the G String," "Negro Spirituals" & "A Night at the Peking Opera." The group had a class by **Inbal's Meir Ovadia** in Yemenite rhythms Dec. 30 . . . The **Contemporary Dance Group** was to give a perf. Jan. 24 at the Montgomery County Jewish Community Center, featuring dirs. **Mary Craighill & Lou Tupler** with **Bowdoin Craighill, Sally Hechtman, Gay Cheney, Roy Gean, Martin Overholt, Beverly Latimer, Eva & Kenneth Stunkel, Irene Rosen, Kathern Guertin & Linda Lewis . . . Erika Thimey's Dance Theatre** has moved to a new Georgetown location . . . Wash. dancer **Hope Clarke** has joined the **"West Side Story"** co. on tour.

Appearing with **Ethel Butler** in her new works, "A Passing Word" & "Chronicles," along with "House of Hate," "Scandal" & "Rent In the Veil" Feb. 27 at Roosevelt Aud. will be **Merian Rosen, Virginia Freeman, Barbara Ensley, Kay Lynard, Dorothy Madden, Ginia Regge & Caroline Tate** . . . Feb. 20 auditions are planned for annual scholarships in ballet & modern dance by the Wash. Chapter of the Nat'l Society of Arts & Letters . . . **Howard U. Dance Club** has presented a series of programs correlating dance and other arts, featuring **Walter Hannula, Vivian Scott, James Porter, Owen Dodson, Dante Radice, Sterling Brown & Thomas Kerr.**

VIRGINIA FREEMAN WEIL

DENVER NEWS

Dance schools are expanding with expanding Denver: **Coville-Parker School** now has 4 studios.

DANCE SCHOOLS

CALIFORNIA

Eva Lorraine (Mordkin) Classical Ballet
Director of the First Calif. Ballet Co.
18 W. Colorado, Pasadena
HO 9-8603, SY 3-4498

Joseph Rickard School of Russian Ballet
Home of So. Calif. Ballet Co.
Studio: 2520 W. 7th St.
Los Angeles DUnkirk 4-7328

Le Mone Studios — Ballet, Character, Modern
Member National Academy of Ballet
Pasadena Studio—1702 Lincoln Ave.
Studios in Arcadia and Capistrano Beach
Evelyn Le Mone, Dir. SY 4-7265

Michael Brigante Dance Studio
Ballet - Toe - Spanish - Tap
4167 W. 3rd St., Los Angeles DU 8-8055

New England Village School of Ballet
10323 Santa Monica Blvd. Studio 1
Los Angeles 25 DUnkirk 7-0492

SF Conservatory of Ballet & Theatre Arts
Beginner Thru Professional • Scholarship
U.S. Imigr. Approved for Foreigners
1638 Market St., San Francisco JO 7-3377

Victor Moreno Academy of Ballet
Spanish-American Ballet
18323 Ventura Blvd., Tarzana DI 3-9345

Michael Panaieff Ballet Center
Official School Los Angeles City Ballet
150 North La Brea, L. A. 36, WE 3-9800

COLORADO

The Denver Dance Centre
Ann Earley Wittl, Directress
Classical Ballet, Modern Tap, Jr. Cotillion
5520 E. 33rd Avenue
Denver 7

Florence Kessler School of Dance
Hope Moore, Associate
RKO Orpheum Theatre Bldg., Denver

Lillian Cushing School of Dancing
Maxine Williamson-Martha Carson-Assoc.
1429 Marion Street, Denver

CONNECTICUT

Ballet Studio of Stamford—*Approved by*
S. Hurok World Famous Impresario
Ballet for Beginners thru professionals
Jeannette Lauret, Director
14 Suburban Ave., Stamford FI 8-9829

FLORIDA

Joseph Levinoff—*Director, Ballet Master and Choreographer of the Civic Ballet of Central Florida*
5 Pelican Island, Ft. Lauderdale

Georges Milenoff School of Ballet
Russian Technique
251 Palermo, Coral Gables Ph. HI 8-5462

Imperial Studios — Cecchetti Method
Member Nat'l Academy of Ballet
Palm Beach Towers, Palm Beach
TEmple 2-4774

Royal School of Dance
534 Chase Ave., Winter Park MI 7-3010
717 West Smith St., Orlando GA 2-6303

Thomas Armour — Ballet
2973 Coral Way, Miami HI 6-2523
8027 Biscayne Blvd., Miami PL 7-4843

GEORGIA

The Atlanta School of Ballet, *Under direction of Dorothy Alexander & Merrilee Smith*
Home of the Atlanta Civic Ballet
3215 Cains Hill Pl., N. W., Atlanta 5
Cedar 7-7872

GEORGIA — CONT'D.

Wallace Milam, *Director-Teacher*
Classical Ballet, Musical Comedy & Tap
503 Whitlock Ave., Marietta 8-1978

IDAHO

Gossmann Academy of Dance Arts
Ballet, Tap, Acro, Ethnic, Ballroom
Sallye Gossmann, Dir., 1421 Benton
Idaho Falls

ILLINOIS

Armstrong-Reed Studio
Bernadine Hayes, Director
Ballet - Tap - Character - Hula
7002 N. Clark St., Chicago, 26 She. 3-9289

Bentley Stone-Walter Camryn
School of Ballet
185 W. Madison St., Chicago 2

Dancers Studio Approved for Veterans
Ballet - Spanish - Modern - Jazz
30 N. Broadway, Aurora TW 7-6300

Betty Gour
Ballet — Character — Tap
Singers' Classes — Professional Classes
20 E. Jackson Blvd., Chicago 4

Charles Grass School of Dance
Cosmopolitan School of Music—Dance Dept.
410 South Michigan Ave., Chicago 5

Edna L. Mc Rae School of the Dance
410 South Michigan Ave., Chicago 5
Webster 9-3772

North Shore Academy of Dance & Theatre Arts: *Veteran Approved*
1054 W. Wilson Ave., Chicago 40

Ruth Page
135 So. LaSalle St., Chicago

John Petri Ballet School
Ballet — Character — Interpretive
218 S. Wabash Ave., Chicago

INDIANA

Academy of Ballet & Related Arts
Nadine Thorton, Artistic Director
527½ South Main, Elkhart
211 W. 10th, Michigan City

Jordan College of Butler University
Baccalaureate Degrees
Complete Dance Dep't — Indianapolis 2

IOWA

Betty Mae Harris School of Dance
Member of: CNADM, DEA, DMA
Boone & Perry

KANSAS

Midwest Dance Association Schools—*Wichita*
MDA School of Dance, 3130 East Douglas
Bettie McConachie School, 6740 S. B'way
Aline Wealand Rhodes, Dir. Wichita
MU 3039

MASSACHUSETTS

Alicia Langford Boston Ballet School
Complete Classical Training
295 Huntington Ave. KE 6-4308

Boston Conservatory of Music
Dance Dept., Jan Veen, Director
Modern—Ballet—Composition—Style
Academics—B.F.A. Degree
26 Fenway, Boston

E. Virginia Williams
New England School of Ballet
Complete Classical Ballet Training
American Jazz — Spanish
186 Massachusetts Ave., Boston CI 7-7927

Princess Tatiana Ouroussoff
Brookline Ballet School
2001 Beacon St., Brookline AS 7-5171

MICHIGAN

Severo School of Ballet
School & Workshop
Woodward — Seven Mile Building
Detroit 3 TO 8-4065

MISSOURI

Flaugh-Lewis School of Dance
All Branches of The Dance
1111 E. 62nd St., Kansas City HI 7434

Myldred Lyons Studio of the Dance
Ballet - Tap - Acrobatic
RKO Missouri Theatre Bldg., Kansas City

Stanley Herbertt Ballet Arts Academy
6362 Delmar Blvd.
St. Louis 5

NEW HAMPSHIRE

New Hampshire Civic Ballet Co. School
Troy Howard — Director
Central Office — Plymouth

NEW YORK

Eve Gentry
Technique-Improvisation-Concerts
242 W. 56 St., NYC OX 7-6074, CI 5-9541

Helene Veola
Spanish and Flamenco
234 West 56th Street, NYC CO 5-1328

Jay Dance Notation—*class or private lessons, home-study course*
Leticia Jay, 10 E. 85 St., NY 28 RH 4-7588

Modern Dance School, YM & YWHA
Lexington Ave. & 92nd St., N. Y. 28
AT 9-2400

Professional Children's School
Est. 1914 Grades 1-12 Hours 10 AM-2 PM
132 West 60 St., N.Y. 23 Tel. JUdson 2-3116

Stella Adler Theatre Studio
Classes in Acting Technique
150 East 39th St., N.Y. 16 MU 5-5845

OHIO

Marian Lacour — *Ballet and Modern Dance*
College Conservatory of Music, Cincinnati
AV 1-7800

Anneliese von Oettingen School of Ballet
Ballet - Character - Acrobatic - Tap
2461 Madison Rd., Cincinnati 8, EA 1-0311

Josephine and Hermene Schwarz
Ballet and Modern Dance
Memorial Hall, Dayton BA 3-1542

OKLAHOMA

Robert Bell School of Ballet
Former Soloist "Original Ballet Russe"
3221 No. Classen Blvd., Oklahoma City

TENNESSEE

Jane Shillinglaw
School of Ballet
1507 21st Ave. S., Nashville

Albertine School of the Dance
Nashville Ballet Society School
3325 West End Ave.
Nashville 5 CYpress 8-3008

VIRGINIA

The Emilie Bearden School of Ballet
349 Warwick Road
Newport News, Virginia

Sullins College — School of Ballet
Combines Liberal Arts Education with Classical Ballet, A.F.A. Degree
Besa Sklarsky, Director
Bristol

WASHINGTON

Ivan Novikoff School of Russian American Ballet — *606½ Union St., Seattle*
3515 N.E. Sandy Blvd., Portland, Ore.

CANADA

Elizabeth Leese Studio
Classical Ballet and Modern Dance
326 Victoria Ave., Westmount, Montreal

PORT-AU-PRINCE, HAITI

Haitian Institute of Folklore & Classic Dance
Lavinia Williams, founder-teacher
Voodoo, Ballet, Tap, Ballroom, Teacher's Trng & "Haitian Dance" Box 1221

Tom Reed is dir. of the Littleton branch & Maria de Barencelli of the Bennie Brae Studio. Advanced students featured in "En Route," a new TV show, and are to work with the newly formed Coville-Parker Ballet Co., which gives its premiere perf. this spring . . . Barbara McComber & Doris Kaplan each have their own modern dance studios . . . The Lillian Cushing School is giving ballet classes to the wives & children of facutly at the Air Force Academy. Margo Hart Allen & Miss Cushing are teaching . . . Rhoda Gersten & Co. performed for the Colo. State Coll. Fine Arts Festival and repeated the program at Colo. Women's Coll., Denver . . . 70 modern dance students participated in the All-Dance Day at Colo. State U., Ft. Collins. Miss Gersten gave a master class in composition & Charlotte Irey gave a lecture-demonstration.

Students of Teresa Gushurst gave a full length "Snow White" at Temple Emanuel . . . Claudia Harding, Lamont School faculty member, gave a solo modern dance program at the new branch opening in northwest Denver . . . pupils of Florence Kessler danced at City Aud. at the Mayor's Christmas party . . . Larry Boyette dir. of the Ballet Center of Denver (formerly Ballet Theatre School) has organized a professional group, the Regional Ballet, and has several perfs. scheduled for colleges & 1 with the Englewood Symph. this season. RHODA GERSTEN

DALLAS NEWS

Martha Graham's "A Dancer's World" & "Appalachian Spring" were shown Jan. 6 at the Dallas Public Library as part of its "Focus on Film" series. Aaron Copland composer of the 'Spring' score, was guest lecturer . . . Toni Beck presented her group in a lecture-demonstration on ballet & modern techniques Jan. 6 for the Southwestern Academy of Arts' 1st program at the Sheraton Hotel. Marilyn Turner, ballet major at Texas Christian U. & recently crowned Miss Ft. Worth & Miss Texas, was guest of honor . . . Texas Christian U's Ballet Dept., dir. David Preston, gave its annual perfs. Jan. 8-14, offering: "Ballet Vignette," "Burmese Festival Dance," "La Peri," & "Till Eulenspiegel's Merry Pranks" . . . Nikita Talin gave master classes for Ballet Society, at the Ingeborg Heuser School, El Paso, Dec. 28. TONI BECK

LONDON DATLINES

London's ballet over Christmas took on an almost traditional pattern. Dec. 23 Margot Fonteyn & Michael Somes, in top form, opened a no. of perfs. Ashton's "Cinderella" at Covent Garden. This duo was followed by Svetlana Beriosova & Donald MacLeary, Nadia Nerina & David Blair and Anya Linden & Desmond Doyle. Ashton has made a few changes in the prod., most notably a new dance for the Fairy Godmother, exhilaratingly danced by Annette Page. Fine perfs. also came from Alexander Grant, Gord Larsen, Rosemary Lindsay, Merle Park & Christine Beckley.

The partnership of MacLeary & Beriosova is one of the most interesting in British ballet. He is typical of a new generation of Royal Ballet premier danseurs with high lifts, firm partnering & dancing with attractive vigor. His bearing still shows traces of his relative inexperience, but his perfs. are developing well . . . Anya Linden's Cinderella proved one of the best things she has done in recent years. That & her "Firebird" on Dec. 16 encouraged general feeling that she is again showing the promise of a few years ago. Doyle made her a virile, assertive Prince, and Brian Shaw was a volatile Jester . . . Another Christmas prod. was Margaret Dale's full-length "The Sleeping Beauty" for BBC-TV Dec. 20. Perf. had Fonteyn, Somes & Lucette Aldous leading a specially recruited co. (ballet master Peter Wright), and it was by far Fonteyn's most impressive TV appearance and reaffirmed Miss Dale's supremacy as a TV ballet producer.

Jan. 6 the John Cranko "The Prince of the Pagodas" was revived at Covent Garden, starring Beriosova & Blair. Cranko's changes since the ballet's 1st. perf. 3 years ago have made it a far more entertaining spectacle. Weaknesses remain in the uninteresting fairy tale story & in the shabby, somber scenery by John Piper, but the revival showed careful rehearsal & preparation and was probably danced better than ever before.

The Sunday Ballet Club gave a Dec. 13 London perf. with new ballets by Frith Worth, John Broome, Norman Dixon, Meriel Evans & Ronald Yerrell. None proved very adventurous in theme or idiom except Miss Evans' "Love Duet," to Berlioz music which was a worthwhile neo-classical pas de deux, elegantly performed by Royal Ballet dancers Vyvyan Lorrayne & Derek Rencher . . . Bayanihan began a London season Dec. 12 and is to be followed by Keita Feteba's Les Ballets Africains . . . 30 Bolshoi Ballet dancers, led, it is believed, by Maya Plisetskaya, will tour the British provinces beginning in May, possibly ending with a brief London season. Impresario Victor Hockhauser has signed the complete Kirov Ballet from Leningrad for a Feb. '61 London season.

Jan. 1 David Blair & his wife Maryon Lane became parents of twin girls. The same day David Webster was conferred with a knighthood by the Queen for opera & ballet services . . . Jan. 11 Alicia Markova was featured on TV's "This Is Your Life," with Marie Rambert, Serge Lifar, John Gilpin & Miss Fonteyn paying tribute to the First Lady of British Dance. CLIVE BARNES

NEWS FROM FRANCE

Lycette Darsonval was honored Dec. 16 after performing "Giselle" at the Paris Opera with George Skibine. She was applauded by the cast, presented with red, white & blue bouquets by Paris Opera Ballet School students, and given the red ribbon of the Chevalier de la Legion d'Honneur by Andre Malraux. Darsonval was also seen in Dolin's "Pas de Quatre" with Yvette Chauvire, Christiane Vaussard & Josette Amiel. The work suffered from a lack of humor & excessive seriousness, probably caused by the emotions of the occasion.

Skibine's new ballet "Conte Cruel" was hardly inspired. The choreographer designed the ballet as an interminable pas de deux (a formula he used for "Annabel Lee") which is ill-suited for the size of the opera stage and dimensions of the 40-min. work. Despite 2 brilliant variations, designed for Marjorie Tallchief, they could not on this occasion evoke the sensual & hallucinatory paroxism dreamed up by novelist Villiers de l'Isle Adam.

Ludmilla Tcherina & Steven Grabel performed "Giselle" in Moscow's Bolshoi Theatre Dec. 12. After a tour of the Soviet Union, Tcherina was scheduled to appear in "The Martyrdom of St. Sebastian" in Naples . . . Maurice Bejart's new choreography for "Le Sacre du Printemps" had its debut in Brussels' Theatre de la Monnaie. Bejart's co. is composed of dancers from the Milorad Miskovitch co. . . . Serge Lifar's new choreography for "The Moor of Venice" was premiered by the Netherlands Nat'l Ballet at the Monte Carlo Opera House Jan. 3 with Sonja Van Beers & Billy Wilson.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM GERMANY

Munich's new full-length "Swan Lake" is defended by Heinz Rosen in the program notes as "not to challenge a comparison with the great ballet groups of the world . . . but to train our ballet at one of the best traditional works, and to further its technical and artistic standard." The Stockholm version by Britain's Mary Skeaping was mounted in Munich by Jean Harris (British ex-wife of Alan Carter) and supervised by Rosen (of Switzerland). Colorful sets and over-elaborate costumes, designed by Frenchman Bernard Dayde, were imported from Paris. Helping to complete the international flavor in the prod. was Munich's Cuban prima ballerina Dulce Anaya as Odette-Odile. (At present Miss Anaya's marvelously danced Odette scores over her Odile.) Though internationally seasoned, prod. was rather mixed up. Stylistic feeling, precision & adequate technique were absent, and one wondered whether one of the best traditional works had not become a parody of itself. Prince Sigfried was danced by the elegant looking but technically weak Heino Hallhuber. Other soloists included: Inge Berti, Hilde Stadler, Margot Werner & Franz Baur. The whole prod. was obviously undertaken prematurely. HORST KOEGLER

REPORT FROM MEXICO

Although Philippine folk dance does not provide spectacular feats of virtuosity, it can offer, when used by one with a discriminating eye, a pleasant and often exciting theatre eve. The Bayanihan Folk Ballet is beautifully disciplined, young and lovely to see. For us, the primitive and Islamic portions were most interesting.

Ballet de Camara's debut at the Teatro del Bosque was an unhappy event. Previous small-scale perfs. had indicated that a program superior to this was to be expected. Months of rehearsal, backing by Bellas Artes, and the known integrity of dir. Nellie Happee could not prevent a very amateurish looking perf.

JOHN FEALY

NEWS FROM LATIN AMERICA

ARGENTINA: A fire at the Municipal Amphitheatre cost Buenos Aires millions of pesos, and it is uncertain whether repairs will be completed in time for the summer open air season of the Colon Ballet . . . Beatriz Ferrari's ballet group danced her "The Judgment of Hamlet" at the

SHOPPING GUIDE

	Page
Books	
British Ballet Org.	72
Chalif Publications	18
Dance Mart	19
Dance Notation	19
Katherine Dunham	24
Isadora	22
Music Publishers Holding Corp.	74
Tap Notation	19
N. Tsoukalas, Spanish Technique	64
Camps and Summer Study:	56, 57
Classified:	59
Dance Routines:	
E. L. Baum	19
John Clancy	18
Jay Dance Notation	25
Rozanas	64
Jack Stanly	25
Varady	19
Dance Footwear and Accessories:	
Advance Theatrical Co. (Leo's)	84
Barney's Dance Shoe	52
Baum's	16
Ben & Sally	69
Capezio	2
Chatila	75
Chicago Theatrical	68
Columbia Supply	64
Curtain Call Costumes, Inc.	62
Dancarama	69
Danskins	8
Dorothy Rehearsal Romper	72
Fine	70
Herbet	71
Hinote	14
Hollywood Dancewear	58
Irene's	64
Kling's	52
La Ray	76
Loshin's	53
Mack's Taps	76
Maurice Dancewear	77
Modern Youth	72
Palat Costumes	54
Paul's Costumes	65
Selva	83
Serbin	62
Star Costumes	76
Stroblite	75
Style Queen	76
Taffy's	64
Tigniere	74
Trep Art	65
Fabrics:	
Advance Theatrical Co. (Leo's)	84
Algy	63
Associated	78
Baum's	16
Circle	69
Dazian's	7
Fine	70
Kalmo	69
Maharam	61
Samuelson	75
Kate Shea	75
Films:	
Contemporary	67
Dance Films	67
Godwin	67
Great Moments of the Dance	66
Rembrandt	67
Miscellaneous:	
Bron-Shoe (Shoe Bronzing)	60
Custom Trophy	77
DM Binders	74
Evyan Parfums	10, 11
Freyman (Photographer)	77
Glodell (Castanets)	74
Incentives	53
Lanvin Parfums	9
Little Ballerina Barre	59
Russian Tea Room	12
H. W. Shaw (Gifts and Prizes)	76
Subscription Coupon	70
Records and Record Players:	
Advance Theatrical Co. (Leo's)	84
Artti Records	58
Choreo Records	19
Dance Records (Danny Hoctor)	53
Kimbo (Bob Kimble Routines)	18
Marlos Ballet Records	62
Russell Records	65
Stanly Practice Records	25
Statler Records	70
Statler Records (H.B. Shaw)	76
Stepping Tones	27
Velmo Records	52
School Listings:	80
Teachers Dance Organizations:	
American Dance Examiners	12
American Society	26
Cecchetti Council	26
Chicago Nat'l Ass'n of D.M.	26
Dance Educators of America	26
Dance Masters of America	18
National Academy of Ballet	14
Nat'l Ass'n Dance and Affiliated Artists	58

medical school's Aula Magna. Dance leads: Blanca Valver, Alicia Sarramia, Emilio Buis, Rodolfo Danton & Marcelo Aulicio . . . The Ministry of Culture sponsored 3 modern dance recitals by Maria Fux. FERNANDO EMERY

PERU: The Colon Ballet, which had not danced in Lima for 24 years, gave 7 perfs. of a 10-ballet repertoire at the Teatro Municipal. These perfs. following the Ballet de Cuba by a few weeks showed the growth that has taken place in this art field in Latin America. Antonio Truyol ("Peter Pan" and "Pavana Real") showed himself a promising choreographer and a very good dancer. JULIO ESTREMADOYRO

CHILE: The Nat'l Ballet of Chile has been performing in movie houses in Santiago's poorer districts, bringing ballet to new audiences. Co. premiered the Monteverdi opera-ballet "The Combat of Tancred and Clorinda," staged & choreographed by Hernan Baldrich. Competent dancing & singing failed to compensate for an unimaginative approach HANS EHRMANN-EWART

AUSTRALIAN NEWS

The beginning of a new season for the Borovansky Ballet, inactive for over a year, and the death of its founder, Edouard Borovansky, occured within the same week in Dec. About the co's 1st "Sleeping Beauty," the Sydney Herald said: "This costly prod. . . . makes no creative contribution to ballet. The tremendous achievement of the NYC Ballet, which has performed on a strict economy but with some 35 new ballets in its repertoire, has apparently had no effect upon the sleep of ballet in Australia." True, this co. has never been avant garde, but it has given dancers & numerous musicians work and has shown audiences some of the classics and a few new works.

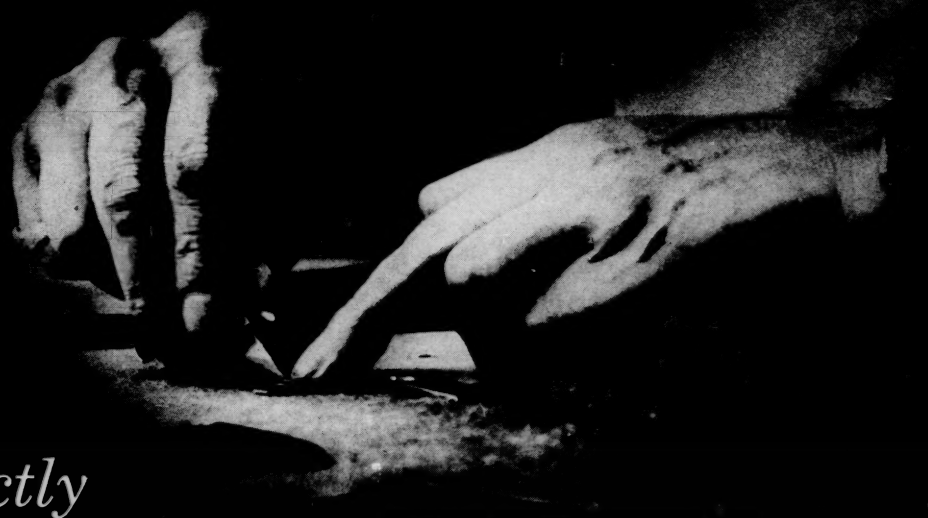
Of the 4 ballerinas, Kathleen Gorham is technically the best, bringing years of experience to her roles. However, it was 19-yr-old Marilyn Jones who carried the weight of opening night on her shoulders. She is beautiful, has a fine line but moves in a cool, almost detatched, manner. Hers was a neat, though emotionally unexciting, debut. Iovanka Biegovic, of the Belgrade State Theatre has a beguiling innocence. It would be interesting to see her in a year as Aurora. Christine Herbert, French dancer, shows a lot of theatre experience, chic and a clear attack. Miss Gorham's co-star of many years, Peggy Sager, is badly missed, for the clarity of her technique was always a delight. Dutch dancer Paul Grinwis is premier danseur & chief choreographer.

A 75-min. musical, "Pardon Miss Westcott," was seen in Dec. on ATN-TV. It was the 1st full-length musical written for Australian TV and received pretty good press notices for Betty Pounder's imaginative choreography.

The release of "The Australian Theatre Year Book" is good news for professionals & the countless amateur acting groups. Contributors include Dame Sybil Thorndike, Elizabethan Theatre Trust head Hugh Hunt, actor Hayes Gordon, American dancer Beth Dean, critic Lindsey Brown, producer John McCallum & Dorothy Helmrich of the Arts Council. BETH DEAN

SELVA DANCEWEAR

crafted more carefully so that you may dance more perfectly



Dancewear that doesn't give you unqualified perfect fit, support and comfort *is actually worse than no dancewear at all.*

That's why today it's a good idea to remember: Selva craftsmanship standards are set so high that *every* item of Selva dancewear is flawless in *every* way — in its firm, gentle support . . . in the completely unhampered freedom it makes possible . . in the precise beauty of line it adds to the dancing figure. This is the result of loving attention and dedication to detail . . . of an intimate understanding of what the dancer needs to look, feel and move her very best. The reason why so many dancers, teachers and pupils will accept nothing less than Selva — the dancewear that's crafted more carefully so that you may dance more perfectly.

SELVA RECITAL COSTUMES

To lighten and brighten your recital, Selva suggests the ease, the convenience of ready-made costumes. Shown here: just one of many available for prompt delivery — styled and priced to fit every purpose. See them all — at your nearest Selva agency, or write for complete details.

COMMENDED BY THE CONSUMER SERVICE BUREAU PARENTS' MAGAZINE

selva

Write for complete catalog, **& Sons, *Dept. D.* 1607 Broadway, New York 19, New York**

"S'long...I gotta blast off to **Leo's**... my dance teacher's in orbit on their Costume Department!"

In fact, Leo's landed on the moon. "Recital 1959" was perfect . . . 1960, all us kids know **the only place for fabrics and ready-mades is Leo's.** Gosh, you know they have every service; the others can't touch them for complete selections of fabrics, racks and racks of ready-mades . . . **everything** else, too, from tiaras to tambourines.

Staging a recital? **My** teacher can concentrate on the program—Leo's doing the rest. A terrific designer creates the costume, selects the fabrics, cuts them to fit, then gives mighty fast service in plenty of time for our rehearsals.

***TEACHERS:** write today for*

____ free Fabric Catalog

____ free Ready-Made Costume Catalo

(state catalog desired)

Leo's®

ADVANCE THEATRICAL CO.

32 West Randolph St. Chicago 1, Ill.

RECORDS: Artti ★ Choreo ★ Dance Records by Danny Hoctor ★ Idento ★ Kimbo ★ Russell ★ Statler ★ Stepping Tones ★ Velmo

SHOES: Ballet ★ Toe ★ Tap ★ Character . . . in colors to match your every costume